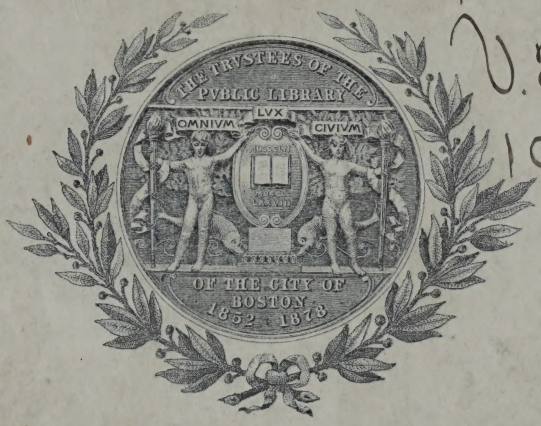
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HARRY W. DESMOND Editor
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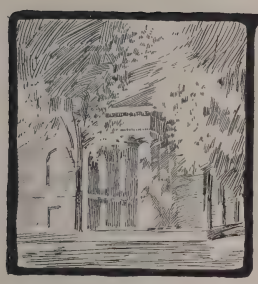


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THE ARCHITECTVRAL RECORD

JVLY, 1911

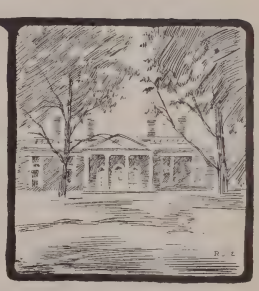
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The Old and The New South

A Consideration of Architecture in the Southern States

By **Russell F. Whitehead**



REALLY TO UNDERSTAND the architectural development of any region it is necessary to be familiar with the history of the people, their religion, their commerce, their society. Realizing that all works of architecture must be social institutions, their province being to assist in making the home, the state, the church, or some subdivision of these institutions, the feeling to which architecture appeals must be a social one. It is the business of the fine art of architecture to foster the social instincts; it is by so doing that it helps to hold society together. It is true that architecture reacts upon the life which, when it is consciously and not academically practised, it fully expresses, so fully that an archæological Cuvier of sufficient skill could reconstruct a society from a monument, as the anatomical Cuvier professed to reconstruct an animal from a bone.

It will be seen that the section we are considering contains four of the original thirteen colonies. Virginia, the "Mother of States and Statesmen," was settled in 1607, the oldest of all the English colonies. The settlement of the two Carolinas, up to the year 1729 one colony named "Carolina," dates back to the seventeenth century. Georgia, youngest of the old thirteen was settled in 1733.

Besides these four, of purely British tradition, there is Louisiana, which has its French and even its Spanish traditions, up to Jefferson's purchase in 1803, and there is Florida, of an almost unbroken Spanish tradition, from the founding of St. Augustine in 1565 to the cession by Spain to the United States in 1820. But, of course, taking the whole region together, the prevalent tradition is British, within living memory, whereas the Spanish and French elements have counted only as picturesque survivals.

The idea which the mention of "the Old South" calls up is that of the "old plantation," with its broad expanse of cotton fields surrounding the homestead, the slave quarters and log cabins. All the pioneer forms of colonial structures seem to find a place in our minds, held together in the picture

by a "tone" of aristocratic atmosphere which, to many of us, stands for what we call the "Southern spirit." This spirit was augmented, was in great part created, by the prevailing institutions. White men cannot work as hard in the climate of the Gulf States as in the climate of New England. Negro labor came to the aid of the Southerner and made every planter a lord over his own dominion. Hence, the landowner of New England and the Middle States remained in yeomanry; hence the landowner of the South became a "landed gentry." The life lived on the plantations corresponded in many ways to the English country life. "Sport" played an equal part in each. Hospitality was as rife in the one as in the other.

Most of all it must be borne in mind that the life of the old South was a country life. Even in colonial times, the towns of the South were insignificant in population and importance compared with Philadelphia and New York and Boston. The Southern city, Annapolis, say, or Charleston, was a market town for its "hinterland," but its social tone it received not from its traders, but from the planters who resorted to it and maintained houses in it for "the season" for social purposes, just as English squires did in respect to their shire-towns before the annihilation of distance by steam aggregated all "society" in London. Even in Virginia little Williamsburg, at its best an insignificant place numerically, supplied to some extent the social demand. But agriculture was not only the leading, it was virtually the only industry. Manufactures were not. What commerce there was was maintained, to a considerable extent, direct between American customer and European merchant. "The great commodiousness of navigation and the scarcity of handicraftsmen" were assigned by Burke (in 1757) as the reasons why there were no important towns in Virginia. Doubtless justly. When a planter had his own wharf, from which he could despatch his crop, and at which he could receive the wares ordered in exchange from his agent in London or Bristol, there was no room for an American merchant or an American market. All the products of refined manufacture, including even the joinery of dwelling houses of any pretensions, were imported direct. In 1770, when he began "Monticello," which he was not to complete for half a century, Jefferson sent to London for his very window-sashes! The great agriculturists were the feudal lords of the South, the planters of tobacco in Maryland and Virginia, of rice and indigo in South Carolina—for cotton not only was not "king," but did not count as an export at all until the invention of the cotton-gin by Eli Whitney in the last decade of the eighteenth century. They paid far more attention to social amenities and refinements than was paid in New England, and with corresponding results. When John Adams went South in 1774, we find him astonished at the social elegance of New York and Philadelphia as compared with his own Boston, and even remarking in his diary of an entertainment which was given to him in Philadelphia: "A most sinful feast: everything that could delight the eye or allure the taste." And the further South one went, in those days, the higher the level of social culture. Edmund Quincy, also of Boston, who visited Charleston at about that time, protested also in his diary that he had never seen and had never expected to see on this side of the Atlantic the sumptuousness and magnificence of houses and furnishings and equipages which he met with in the capital of South Carolina. The domestic architecture of Charleston, the domestic architecture of Annapolis, remains to attest the social elegance of which it was the expression. But a generation, or perhaps two generations earlier, the same story is told by the mansions on the rivers of Virginia. If there was a scarcity of "handicraftsmen" in the South, there was an absolute dearth of architects throughout the country. When a very important building was to be done, an architect often had to be imported to build it, or a design to be imported from an architect in London. Thus Governor Shirley imported Peter Harrison to build



"DOUGHOREGAN MANOR," HOME OF
CHAS. CARROLL, OF CARROLLTON.
HOWARD COUNTY, MARYLAND.

King's Chapel in Boston. Thus Governor Bladen brought over "Mr. Duff, the architect, from Scotland" to build "Government House" in Annapolis. The Vestry of St. Michael's, in Charleston, imported a design for their edifice from "Mr. Gibson" (probably James Gibbs) "of London." But you are to remark that there was also to be reckoned with the native amateur. Architecture was, throughout the eighteenth century, a part of polite education. It was universally



"LOWER BRANDON," JAMES RIVER, VIRGINIA.

assumed, to be sure, that "architecture" was simply the compilation of building materials according to certain formulæ, announced in the first place by Vitruvius and extended by Palladio and the authors of the Italian Renaissance, and brought down to date by Sir William Chambers. It was exclusively an affair of the grammatical compilation and application of the five orders, just as it is now coming to be in our professional practice with public works. Jefferson merely went beyond a number of other dilettanti in his enthusiasm and in his opportunities. Christ Church, in Philadelphia, was designed by a physician, Dr. James Kearsley, as the result of a competition which he won from the other amateurs and from the mechanics. But he was beaten in a competition for what is now everywhere known as "Independence Hall," and beaten by a lawyer, Andrew Hamilton. In the design of Nassau Hall at Princeton, Robert Smith, the carpenter, who individually designed the steeple of Christ Church in Philadelphia, collaborated with "Dr. Shippen." There must have been among the educated men of every community some who were capable of detecting "false quantities" and conventional solecisms in the employment of the orders. And the same sort of culture survived colonial architecture properly so-called, and extended into the period of the Greek Revival.

An essential point in which American architecture necessarily differs from English domestic architecture is the

greater need for shade on this side of the Atlantic. A Parsee, who was accosted in London society by an Englishwoman saying, "Is it true that you worship the sun?" was esteemed to have administered a successful repartee in answering, "Yes, and so would you if you ever saw him." In the South one of the chief needs of shelter is for protection from the sun. The difference is, naturally, even more marked in country houses than in town houses, although, from the beginnings of their building, needs a verandah, and every American country house does need one in the North or the South, but particularly in the South. The Greek Revival, in the portico of which its architecture essentially consisted, offered a means of combining this primary practical requisite of shade with a grandiose and pompous architectural exterior. Accordingly, the projectors of Southern mansions of pretension caught eagerly at the introduction of the new fashion. The Greek Revival had far more vogue in the



ENTRANCE GATES, "WESTOVER," VIRGINIA.

the houses of New Orleans and Charleston and Savannah have been screened from the sunlight and the sun-heat by projecting roofs and girdling "galleries," without the slightest consideration of what Palladio might have had to say about the matter. The typical Charleston house, the house with a double gallery along its long side, is said to have been derived from St. Domingo. The typical Spanish mode of meeting the requirement of shade is by dead walls without and a galleried "patio" within. At any rate, no English country house South than in the North for domestic architecture, and was employed in the best examples with much spirit and freedom. The freedom doubtless comes from the fact that the owner was apt to be the designer and apt to be a cultivated amateur in classic architecture. The Virginian examples of the early eighteenth century were mere reproductions, as exact as their owners could contrive, of the contemporaneous English examples, without taking any account of the differences in climate or of the architectural differences which those

differences enforced. But, in later times, the Southern mansions of pretension have followed either the bungalow type, low and spreading and umbragous, or the templar type, of a majestic and lofty, but still umbragous portico.

Excepting in domestic architecture, there is no building of the old South that is at once admirable and typical. Some interesting reminiscences of Spanish architecture there are in South Carolina, and some of both Spanish and



PORCH ON WEST MONUMENT STREET.
BALTIMORE, MARYLAND.

"MONTEBELLO," BALTIMORE, MD.

French in the older parts of New Orleans. The former no doubt came from the employment of Spanish mechani-artisans from the neighboring Spanish settlements in Florida, in the early days when South Carolina had no mechanics



PORCH DETAIL, "MONTEBELLO."
BALTIMORE, MARYLAND.

of its own. The well-known church at Goose Creek is, as strictly as the Cathedral of St. Augustine, the work of Spaniards. So, for that matter, is the curious building known in Charleston as "the old Revolutionary Powder Magazine," though in fact it is a full generation older than the Revolution. There is nothing in either of these buildings, in design or in workmanship, to indicate an English origin, while they have every affinity with the Spanish building of the period. In Annapolis, the playgoing, horse-racing Annapolis of 1771, the inferiority of the church to the secular building, and especially to the domestic

building, was made the subject of a pointed epigram by a ribald Annapolitan wit:

> Here in Annapolis alone
> God has the meanest house in town

The Civil War, as was natural and inevitable, drew a much broader and deeper line of demarkation in the South than in the North. In the South it marked a complete transformation of society from the virtually feudal system to the modern and industrial system. During the transformation nothing could be built. For long after the transformation, new building was confined to absolute necessity, was confided to mechanics and, by reason of the inferiority of the Southern "handicraftsman," was even cruder and more illiterate than the building done by the Northern mechanics, which was itself very crude and illiterate. Under such conditions it is no wonder that the question of the architect should have been whether any good thing could come out of the Southern Nazareth, nor that, until within a comparatively few years, the question should have admitted of none but a negative and discouraging reply. Even now, that would be apt to be the answer of most architects North, East and West, unless some special circumstances had induced them to investigate what has been done and is doing in the new South.

And yet, after a generation, the social transformation is complete. The South has advanced from a purely agricultural community to a community of highly diversified and developed industries. Today the vast potentialities of the region and its natural resources and advantages are challenging the attention of the world. It is the most American part of America, the most unmixed with any other than a native strain. Interesting statistics show that within the last decade the South has increased the capital invested in its cotton mills from $92,000,000 to $250,000,000, and has nearly trebled the number of its spindles, having increased from 3,693,000 in 1897 to 9,760,000 in 1907. During this same period the South built 15,901 miles of railroad, bringing its total mileage to 64,035 miles.

Within the decade every important problem confronting the iron and steel interests of the South has been settled, with the result that Birmingham is going to the front by rapid strides. It is no longer a question whether Alabama can compete with Pennsylvania. The tables are turned.

Ten years ago it was still a question open to discussion as to whether the South could successfully compete with New England in the manufacture of cotton goods. As in iron, so in cotton, it is now rather a question whether New England can compete with the South.

Louisiana has taken the first place in the world's sulphur market. Connected with phosphate and sulphur interests is the development of the cotton-seed oil industry, yielding important ingredients as a basis of the manufacture of fertilizers. Because of their advance, the great packing interests of the West are establishing themselves in the South.

Only ten years ago there was no suspicion of the development due to the discovery of oil in Louisiana and Texas.

Energy, long running to waste in the rivers whose source is the Appalachian Mountains, is being utilized in hydro-electric work on a scale which is making the South a great center of that industry.

Again, within the decade, the country has come to look upon the South as a main reliance for its supply of lumber. Not only does the industry furnish rough lumber in great quantities, but we find comparatively humble beginnings in furniture making expanding into rivals of Michigan.

Even this present fades in the view of the near and certain future. Before 1912, the Panama Canal will open the door of the East to the cotton fields and cotton factories of the South.

The "landed aristocracy" of the old South, the great landholders and great slaveholders, were always few in numbers. The clever author of the recently published "War Time Journal of a Georgia Girl" estimates them at only 3,000, and they were the only planters who had "seats" and "places." Architectural books commonly formed part of

their libraries. The colonial tradition of the British Georgian kept them fairly straight in matters of architecture until that tradition gave way to the Greek Revival; and the tradition of the Greek Revival lasted in the South down to the outbreak of the Civil War, after which, for the four years of the war and for many more thereafter, no building was done in the South, except to answer mere necessities in the readiest and



COURT HOUSE.—CHARLOTTESVILLE, VIRGINIA.

cheapest way. But even before the war the tradition in many cases failed. That amusing building, the Court House of Charlottesville, is in sight of the University of Virginia and almost within sight of "Monticello." It was originally a plain box, with a belfry astride of the roof. But well before the war, though well within the memory of men now living, there was added to it the "architecture" that might have made Jefferson turn in his grave—the lanky and ungrammatical order of the portico, introduced in conjunction with Tudor arches and dripstones. And this sort of thing was going on elsewhere. The unschooled carpenter, oblivious of the traditions of his craft in an earlier time, was having his own way, in part before the war and altogether after the war, and throughout and after the period of reconstruction; so that it is, from the architectural point of view, a mercy that the South was able to build so little. Things were worse at the South than at the North, because during the period of the Gothic Revival, which succeeded and supplanted the Greek Revival, educated and competent architects arose in the North as they did not in the South, and their works much mitigated the prevailing barbarism.

It is not only within the past generation, one may almost say that it is only within the past decade, that things have begun to have so much better a look in the South, that architects of other parts of the country have been compelled or attracted to take notice of what was doing there. This lack of curiosity has lasted longer than it should have done,



"MONTICELLO"—HOME OF THOMAS JEFFERSON.

owing to the general professional belief that nothing good could come out of the Southern Nazareth. The architect who travels, travels abroad; or else he visits the larger cities of the United States—seeking the information and the inspiration which enable him to cope with his professional problems. The architect who considers it his duty—both to himself and his clients—to keep up with the latest architectural development as illustrated in the architectural magazines, has had ample facilities for knowing what was going on in New York, Boston, Chicago and San Francisco. The magnitude and general excellence of the work at the national capital have been carefully followed and studied, but what of that portion of the United States which opens up immediately after the departure from the new Union Station, the "Great Divide," which is the gateway to the South?

One who takes the trouble to take the trip will find much to repay him. Naturally, under the conditions just enumerated, he will also find much to discourage and repel. His train rolls into a town whose ambitious inhabitants have notched the skyline with a "fortuitous"



EAST GATE—"WESTOVER," VIRGINIA.

concourse of church towers, cupolas and what not on town hall, court house, academy—all in the name of architecture! The house which he sees in one section of the country, and of which he has caught fleeting glances half a dozen times en route, is shown to him as a novelty by the doting possessor of one copy of an "edition" of it. Consultation with a book of plans discloses the fact that "House G 25" in the book of "American Homes or How to Dispense with an Architect" has served to delight at least twelve different owners—again in the name of architectural progress and culture. The layman, who sends for a "book of plans," would not attempt to construct his own house, any more than he would aspire to paint a landscape. In the one case the principles of construction, in the other the laws of perspective, would offer an immediate block to any such endeavor. But for these elemental difficulties, we no doubt should have the same frivolous attempts on the part of the amateur to design and construct his own house and embellish it with home-made paintings, as we find by noticing the man who follows the advice of the "Cozy Corner" and attempts to make a sea-going battleship out of the family bathtub.

The like of these things may be seen, it is true, in all parts of the country, but they are perhaps particularly prevalent in the South. The sins of the fathers are visited upon the children. But in the South also there is an increasingly efficient counteraction. The stumbling block of the carpenter-builder, of the stock plan factory and of the illiterate practitioner are in the way of being removed or surmounted.

The growing wealth of the South is forced upon the sense of the visitor to the Southern cities, who notes the miraculous growth and the keen rivalry of Atlanta, Birmingham, Charlotte, Chattanooga, Memphis, Nashville and the modernized New Orleans. And with the wealth is growing a care and a knowledge about its judicious expenditure. There is a great, some fear an abnormal, increase in the number of cultivated local practitioners of architecture, cultivated, in the first place, in Europe or the North, but now coming to be educated at home. Their professional competency and enthusiasm are shown not only in their own works, but in the enactment of judicious building laws, and in the inculcation of the civic spirit. The result of these factors in Southern life and art has seemed to the Architectural Record worthy of being better known; and it is to the purpose of making it better known, and we hope, better understood, that the present number of this periodical is devoted.





PARTHENON AND LAKE, CENTENNIAL PARK, NASHVILLE, TENN.

THE NEW SOUTH

THERE is as much religious zeal in the South as in any other section of the country. Perhaps there is even more sectarian and controversial zeal than elsewhere. It strikes one at first as rather odd that the new building development of the South should show so little church building. This is, however, doubtless accounted for by the fact that religious facilities were already abundant throughout the South, and there was very small demand for new religious edifices in comparison with that for secular. The old Cathedral of St. Louis still effectively dominates its square in New Orleans, with its flanking secular buildings, also of Spanish or French origin. It shows that the Latin European of the later eighteenth century had arrived at that conviction of the necessity to a city of a "civic center," towards which the North American of the twentieth century is still painfully and tentatively groping. There is little, however, of architectural interest in the detail of the Cathedral, less than in that of the flanking buildings. Throughout the nineteenth century, the church building of the South commonly followed the Colonial models and consisted of "meeting houses." The Gothic revival made very little headway in that section, owing, doubtless, to the fact that the Episcopal church, which was the chief patron of that revival, was so weak in the South compared with the "Evangelical" denominations. One of the prettiest, however, of recent Gothic churches, is that of St. Luke's (P. E.) in Atlanta. It is evident enough that the architect has seen several recent Gothic churches, as well as many old ones, and has availed himself of them. But he has borrowed nothing without intelligent and tasteful adaptation to the particular purpose, and his work, accordingly, is commendable and exemplary. Another Gothic building of which the denominational belonging is equally clear, is the Memorial Parish House of Trinity in New Orleans, a well studied and well detailed piece of English Tudor. The Chalmers Memorial Meeting House at Charlotte is very distinctly a meeting house, and, architecturally, what you would expect in that rigidly Presbyterian environment. The construction of it shows a sham, but its imitative character is almost redeemed by its ingenuity, a single thickness of brick forming a veneer of fireproof material nailed upon close-set wooden studding.

The most important public building of the New South, up to date, is, doubtless, the new Post Office of New Orleans.



CHALMERS MEMORIAL MEETING HOUSE.

Charlotte, N. C. Hunter & Gordon, Architects.



HOWCOTT MEMORIAL—TRINITY PARISH HOUSE.

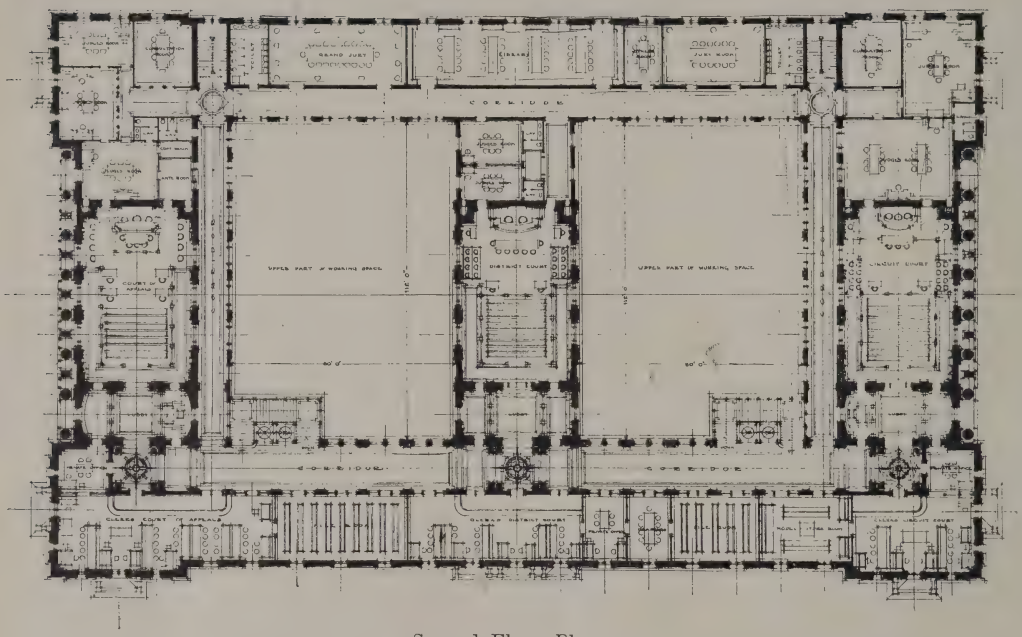
New Orleans, La. DeBuys, Churchill & Labouisse, Architects.

New Orleans had a costly and spacious government building before, erected up to the floor-beams of the fourth story before the war, but finished in the seventies by Mr. Mullett, coarsened and cheapened in the finishing, especially by the substitution of a cast-iron cornice for the granite cornice of the original design. The original design is an old imitation of the post office in Washington, although of granite instead of marble, and showing in its detail a rather crude and careless reproduction of that building. But ample as the old building seemed to be for the needs of New Orleans, it is far exceeded in magnitude by the edifice now under construction, which has the imposing total length of 375 feet. The development and emphasis of this dimension may be said to be the motive of the architecture. The building is an Italian "palazzo," powerfully reinforced by massive and solid pavilions at the end, but without the dominating pavilion you would expect at the center. The absence of this central feature, however, of course accentuates the length, which promises to be very impressive indeed, and the detail, so far as can be judged,

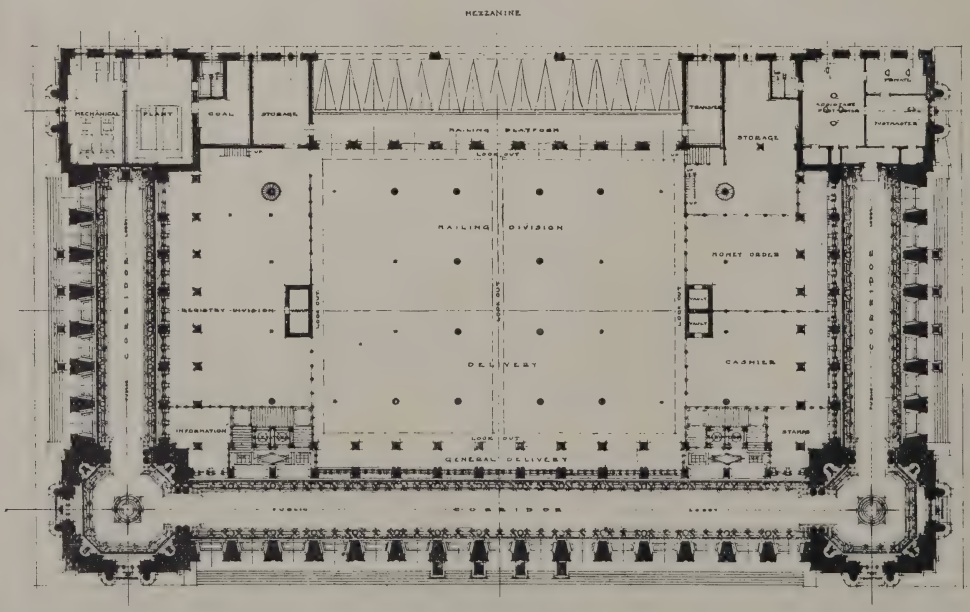


ST. LUKE'S P. E. CHURCH.

Atlanta, Ga. P. Thornton Marye, Architect.

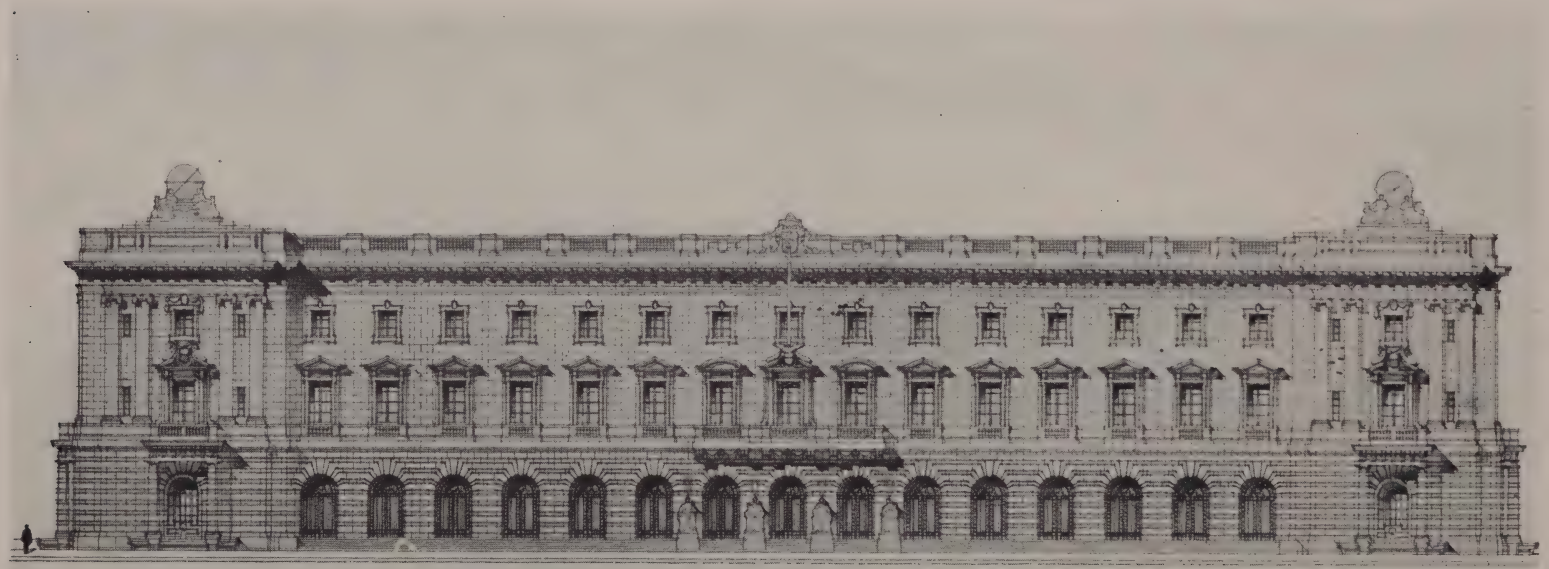


Second Floor Plan
Reduced from 1-16″ Scale.



First Floor Plan
Reduced from 1-16″ Scale.

THE UNITED STATES POST OFFICE AND COURT HOUSE.
New Orleans, La. Hale & Rogers, Architects.



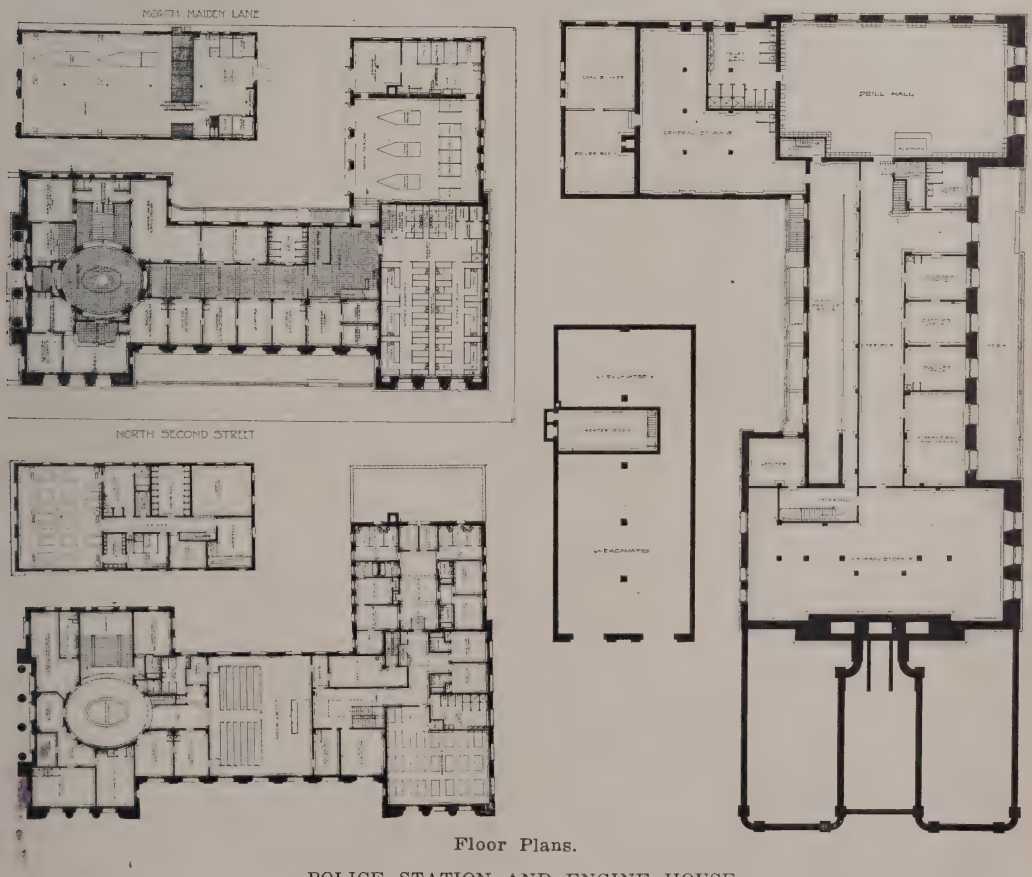
THE LAFAYETTE STREET ELEVATION OF THE UNITED STATES POST OFFICE AND COURT HOUSE.
New Orleans, La. Hale & Rogers, Architects.



NEW SHELBY COUNTY COURT HOUSE
MEMPHIS, TENN. Hale & Rogers, Architects.



RENDERED PERSPECTIVE.



Floor Plans.

POLICE STATION AND ENGINE HOUSE.

Memphis, Tenn. Shaw & Pfeil, Architects.

is academically correct and refined. It is very much to the credit of Shelby County, Tennessee, of which Memphis is the county seat, to have erected for its own uses a building which not only in magnitude, but in honesty of material and solidity of construction, is equal to the standard set by Federal buildings. This is even more up-to-date than the Italian Palazzo of New Orleans, consisting, on the principal front, "distyle in antis" between massive piers. The pediments of these pavilions show some rich and effective sculpture. The building is greatly creditable, not only to the artists concerned, but to those intelligent and public-spirited citizens of Memphis, who, one detects, must have interested themselves to have secured so monumental and so thoroughly executed a public building. Almost opposite this county building, and visible in



CITY HALL AND COURT HOUSE.

Bristol, Va. Sam Stone, Jr., Architect.

of a most imposing Ionic colonnade which, apparently, greatly handicap the unfortunate inmates of the rooms behind it, who are, in a large measure, sacrificed to the architecture. It is, however, only upon this one front that this costly sacrifice is made. Elsewhere throughout the building there seems to be ample light to work by. Moreover, the colonnade is very effectively framed by a particularly powerful pedimented pavilion, a central opening with an order

the same view, is the municipal building erected by the city of Memphis for a police station and jail, with an engine house alongside. In solidity and durability it is apparently equal to the larger building and equally creditable as an evidence of intention if not altogether in the matter of execution. Regarding the police station as primarily a place of detention or imprisonment, it recalls Mark Twain's story of his service as a private secretary to a senator from Ne-

vada, when he took upon himself to respond to the people of a Nevada town who had applied for an appropriation for a post office, that what they needed was not a post office, but a "good, substantial jail." This is unquestionably a "good, substantial jail," this Memphian erection, but it is much more ornate than would be appropriate if it were to be regarded as primarily an example of prison architecture. In any case, it is rather too heavy and unrelieved to be architecturally altogether a success.



THE CARNEGIE LIBRARY.

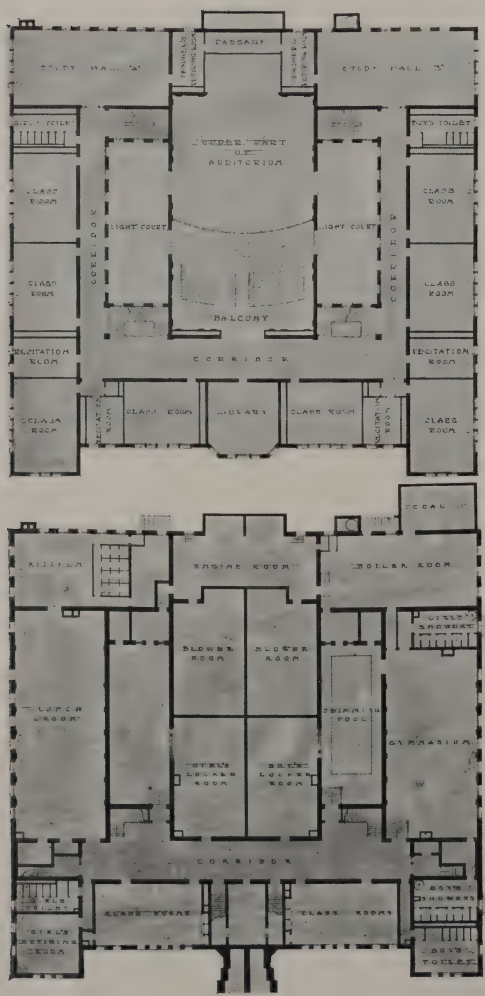
Montgomery, Ala. York & Sawyer, Architects.

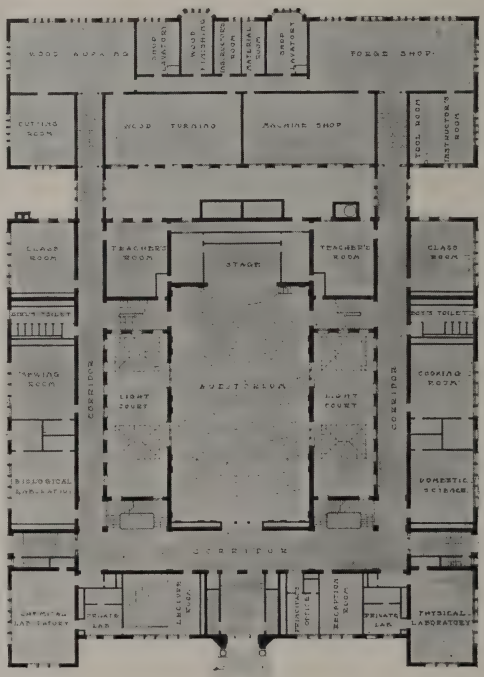
A recent combined court house and city hall at Bristol, Va., is less pretentious and more agreeable. This follows, strictly enough, but not slavishly, the Georgian tradition. It is surmounted by the belfry which, according to the use of Virginia, should crown every court house, and is altogether of a comfortable aspect and appears entirely at home. And here, perhaps, for want of a better place, may be mentioned an extensive and elaborate public school at Birmingham, Ala., in brick with wrought work of stone. The insatiable demand for light in schoolhouses reacts unfavorably upon the architecture, even of the best of them. The designer in this case has loyally respected his limitations, while at the same time contriving to show his consciousness that they are limitations, and escaping them wherever he fairly could, as in the agreeable animation of the skyline by the gabled pavilions so as to have produced a building pleasant to look at as well as, no doubt, highly efficient for its special purpose.

The Carnegie Library at Montgomery, Ala., would be known at a glance by anybody as a Carnegie Library, by reason of its family resemblance to the others, with which its esteemed progenitor has dotted our land, but, certainly,



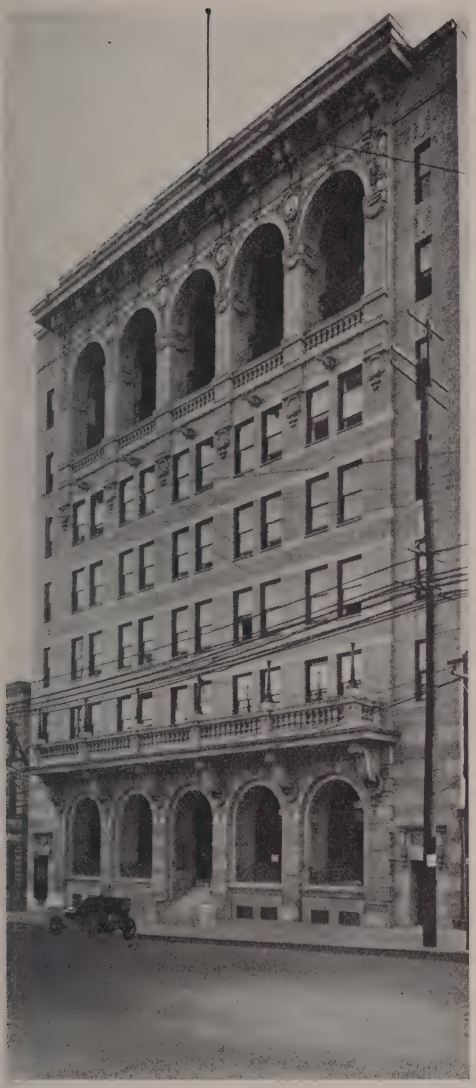
RENDERED PERSPECTIVE.





CENTRAL HIGH SCHOOL BUILDING.

Memphis, Tenn. Alsup & Smith, Architects.



Y. M. C. A. BUILDING.
Memphis, Tenn. Jno. Gaisford, Architect.

nobody would imagine, to look at it, except for the inscription to that effect, that it was a Carnegie Library of Montgomery, Ala., having no local or individual color or character, and being simply a seemly and well-behaved Carnegie Library. A good deal more individuality belongs to the Y. M. C. A. building, again in Memphis. The triple division looks here uncommonly logical since, apparently, the bottom and top are given over to the institution for the uses of which the building was primarily erected, while the four intermediate and utilitarian stories, "the pig that pays the rent" are much more plainly treated. The top and bottom are, in fact, impressive by their scale and by their detail, and their impressiveness is much heightened in each case by the treatment of the division as a loggia, the wall being distinctly withdrawn behind the unglazed openings.

Railroad-building, of course, has been one of the chief factors in the develop-



THE AGE HERALD NEWSPAPER BUILDING.
Birmingham, Ala. Wm. C. Weston, Architect.



STATION OF THE NEW ORLEANS TERMINAL CO.

New Orleans, La. D. H. Burnham & Co., Architects.



THE ATLANTA TERMINAL STATION.

Atlanta, Ga. P. Thornton Marye, Architect.

ment of the New South, and railroad buildings have, necessarily accrued from it. These are of very various degrees of merit and interest. The designer of the big head-house of the New Orleans terminal has evidently had in mind the necessity of preserving what he would doubtless call "scale," but unfriendly critics might designate as "bloat." Doubtless, he has attained "scale," but



THE COMMERCIAL APPEAL BUILDING.

Memphis, Tenn. Shaw & Pfeil, Architects.

one who has seen the Union Station in Washington, or the monumental cab stand at Pittsburg by the same author, can view this with comparative equanimity. And one who has visited Annapolis will begin to wonder why there should be so strong a resemblance between the head-house of a railroad station and the boathouse of a naval academy. Very much more individual is the terminal at Birmingham, which, indeed, with its own low, square mass of round cupola and the towers of counterparting buildings on each side, makes up an extremely pretty and effective composition, a particularly ingratiating entrance to a city. There is, indeed, nothing specifically Southern about this station at Birmingham. It might be anywhere. But the versatility of its author is vindicated by another terminal, that at Atlanta, which is quite unmistakably Southern in expression. It is manifest that the author has considered with care and admiration the two Florida hotels erected many years ago by Messrs. Carrère & Hastings. In fact, his front may be said to be a composite of motives from both those designs, but they are very well chosen and very well compiled, to the result of a single and harmonious impression. It is a front unusually well

studied and adjusted in composition and in detail. There is a general resemblance in composition, indeed, to the Atlanta Post Office, at least, to that edifice as it was designed by the late W. A. Potter in what he would, perhaps, have called a Southern modification of Victorian Gothic, and before a rather incongruous addition of a whole story to its height obscured the original design.

The monumentality of Memphis we have already seen illustrated in the county and city buildings. It is further illustrated by the very massive building erected for a newspaper office. Massiveness, indeed, is a characteristic of this edifice in spite of its abundant illumination. The basement of a monochrome of stone is extremely solid and carries its superstructure with apparent ease. The divisions, lateral and vertical, are well managed. The "order" is effectively introduced, and, upon the whole, the building is a success, although there is a considerable number of details which we could easily spare. A much less pretentious newspaper office is that in Birmingham, being, indeed, one of the innumerable studies for the treatment of a mere street front of moderate dimensions. As these things go, it is more than moderately successful, the basement being solid and the huge central sash frame effectively confined between the terminal piers.



LOWER STORY DETAIL—THE HERMITAGE HOTEL.
Nashville, Tenn. J. E. R. Carpenter, Architect.

Hotel-building is, of course, as necessary an accompaniment for industrial development as railroad-building itself. From of old, the South has paid particular attention to the hotels of its cities, and taken great pride in them. This was to be expected from the social system of the Old South, where the great planters resorted to the hotels of

their cities for lengthened and costly sojourns In Nashville, the Maxwell House, which was begun before the Civil War and finished soon after it, was a wonder in its day, having some six hundred guest rooms, and Isaiah Rogers, the most famous hotel architect of his generation, from the days of the Tremont house in Boston and the Astor house in New York, was invoked to design it. The new Hermitage Hotel in



LOGGIA DETAIL—THE HERMITAGE HOTEL.
Nashville, Tenn. J. E. R. Carpenter, Architect.

the same city is as worthy of the position and pretensions of the capital of Tennessee in 1911 as was the Maxwell House half a century before. In fact, the solidity and thoroughness, and even the sumptuosity with which the design of the Hermitage has been executed are quite up to the "metropolitan" standard. In all these qualities it is calculated to astonish the traveler from the Northeast. Description cannot do much in rendering the effect of the whole or of any one of the principal parts. Photography, of course, is better, but even photography, as everybody knows who has had occasion to compare impressions received from photographs of elaborate interiors in the effect of which color is a principal factor with the impression received from the thing itself, comes very short of giving the full effect. One can only supplement the illustrations by saying that in each of the principal apartments a design intrinsically interesting has been carried out with a thoroughness in which expense, either of time or of money, has been disregarded. The length of the loggia, for example, impressive in itself, and as a mere matter of measurement, is artfully increased and emphasized by the multiplication of its receding columns and arches, until it takes on really monu-

mental proportions. One would be at a loss to name any American architect who has devoted himself to work of this kind who might not be proud of the success attained in the Hermitage.

Another very recent Southern hotel is the Hotel Patten at Chattanooga. It is very nearly as much of a local lion as the Hermitage at Nashville. It has a distinct architectural interest of its own. The Hermitage, it will be seen, although indicated by its height as a steel frame building, is not so indicated by its architecture. It is, in fact, as nearly as possible what the architect would have done had he been dealing with self-supporting walls of masonry. This, of course, is the common practice. But when the architect undertakes to indicate the actual construction of his building, hidden as this construction must be behind an envelope of incombustible material, the student of architecture sympathizes so much with the attempt as willingly to overlook many shortcomings in the execution. Mr. Louis Sullivan is so much of a pioneer in the attempt to express the steel frame and has had that attempt so nearly to himself, that perhaps the work of any other architect who follows him in the attempt must suggest his work. There are some hotels of Mr. Sullivan's design, now a good many years old, which are certainly recalled by the treatment of the Hotel Patten. That fact does not necessarily mean imitation, and certainly it would be merely silly to charge the succeeding architect with "plagiarism." He might conceivably have done what he



MAIN FOYER—THE HERMITAGE HOTEL.

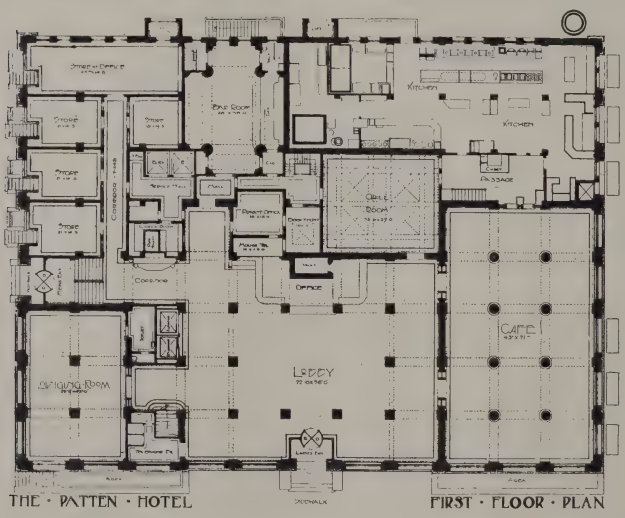
Nashville, Tenn. J. E. R. Carpenter, Architect.



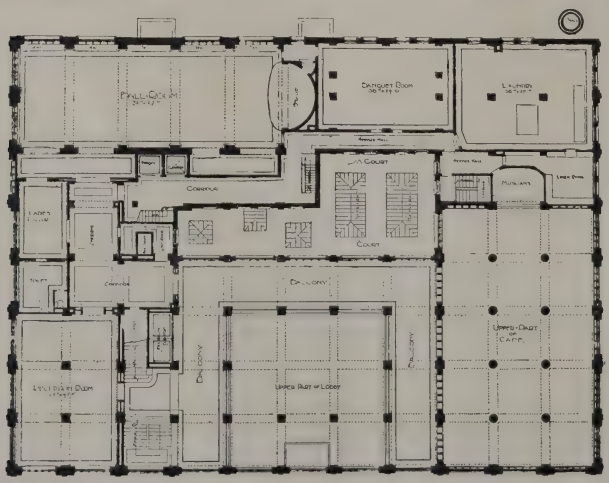
THE PATTEN HOTEL—CHATTANOOGA, TENN. W. T. Downing, Architect.



THE · PATTEN · HOTEL PLAN·OF·2ND·TO·4TH·FLOORS



THE · PATTEN · HOTEL FIRST · FLOOR · PLAN



THE · PATTEN · HOTEL MEZZANINE·FLOOR·PLAN

THE PATTEN HOTEL.

Chattanooga, Tenn. W. T. Downing, Architect.



Main Lobby.



Dining Room.

THE PATTEN HOTEL.

Chattanooga, Tenn. W. T. Downing, Architect.

has done if he had never seen one of his predecessor's steel frame buildings. The main uprights are unmistakably suggested through the masonry wrapping, and the huge, umbrageous projection of the eaves, carried upon visible metal brackets, is more congruous with the actual construction than any cornice could be which purported to be of successive courses of stone, but would, in fact, be merely appended to and dependent upon a metallic frame-



THE FORSYTH THEATRE BUILDING.
Atlanta, Ga.
A. Ten Eyck Brown, Architect.



THE EXCHANGE BUILDING.
Memphis, Tenn.
N. M. Woods, Architect.

BOSTON PUBLIC LIBRARY



CENTRAL BANK & TRUST CO. BUILDING.
Memphis, Tenn. Jas. Gamble Rogers, Architect.

work. The lateral division of wings and center is enforced by the frank use of metal for the wall surface between the uprights of the center, which is also withdrawn from the plane of the wings, while in the upper story a series of balconies of slight but sufficient projection forms an effective crowning feature.

The Forsyth Theatre Building in Atlanta is a skyscraper which has several points of interest. The theatre is a subordinate, though an integral, part of a commercial building. It is indicated on the principal front merely by the immense awning of the entrance, though on the side the stage wall is unmistakably and effectively expressed. For the rest, the corner pavilion shows an effective variation upon the commonplace treatment, by the bowing outward of the windows and transoms between the piers, and at the top by opening the whole pavilion into a loggia with rather elaborate balcony fronts in metal over the main building. A metallic pergola indicates a roof garden. The detail, if one excepts the superfluous and unmeaning pediments over the openings of the second story, is straightforward and appropriate.

As for the skyscrapers, with which the Southern cities are becoming as rife as the Northern, they are often erected as a matter of local or individual pride in situations where they are not enforced by the commercial conditions, and where lower and less pretentious erections would be much more to the practical purpose. The native naturally takes the stranger to see a skyscraper as the latest and loudest of the local lions, and the stranger, who has very likely had a surfeit of skyscrapers, does not very keenly enjoy this form of hospitality. Not to put too fine a point upon it, he is acutely bored by this endless repetition of buildings, the like of which he has beheld with weariness in the last town and apprehends with despair in the next. As the French saying has it—"the more it differs, the more it is the same thing," and in this respect of wearisome monotony, the staple Southern skyscraper is on the same footing with the staple skyscraper of the North. To be sure, there is al-

ways the chance that there may be a real difference, and that happy chance sustains him through a course of skyscrapers which he cannot remember apart from one another. He learns to be thankful for very small mercies in the way of variations. The Exchange Building in Memphis might as well be on upper Broadway in New York, for it is altogether "metropolitan," with some differences which are to its credit and advantage, as, for example, that the corridors are not narrowed to the physical minimum of a requisite passage, but have a comfortable spaciousness. The offices are abundantly lighted, because there is no other skyscraper near to cast its baleful shadow, excepting on one front. The upper stories are the commodious quarters of a club largely composed of members of the exchange, again quite in the "metropolitan" manner. The confronting skyscraper just alluded to, primarily the abode of a bank and trust company, is virtually of the same height. The height seems excessive for Memphis and it is quite equally "metropolitan" in its architecture. It might perfectly be in New York or Chicago or Boston, and nobody would be the wiser. Where one would find difficulty is in finding anything particular to say about it. A like bank in New Orleans, mercifuly some four stories lower, would, under a general view, incur the same comment, although in this the detail, both exterior and interior, is notably refined.

A similar skyscraper, a bank and incidental office building in Pensacola, is distinctly more "gainly" in general aspect and proportion, by being some five stories lower still. Apart from that, its chief noticeability is the decoration of the stone framing of the openings, which seems to indicate a desire to express the steel frame by a series of large countersunk rivets.

But, upon the whole, one is apt to find more interesting than the banks which make themselves merely incidents of their own buildings, the banks which afford themselves the luxury of separate habitations devoted exclusively to their own respective uses. One of these, and one of the most admirable of them, North or South, is the building of the



THE WHITNEY CENTRAL NATIONAL BANK BUILDING.

New Orleans, La. Clinton & Russell. Associate Architects.
Emile Weil

City Bank and Trust Co., in New Orleans. To a New Yorker it necessarily recalls the building of the Knickerbocker Trust on Fifth Avenue, showing the same tetrastyle Corinthian portico, although on a smaller scale. It is, in one respect, better done than the prototype. The "order" in the New York building constitutes the entire structure, the interstices of the columns being a mere grillework of metal and glass, with the notable and painful exception of the entrance, which is a marble doorway apparently standing on nothing and belonging to nothing else in the building. Here, the sash frame being entirely of masonry, the main entrance is quite properly of masonry also, while the whole sash frame appears equally as a mere filling, an excellent example of its kind. At Norfolk there is a façade which denotes, unmistakably, that the building behind it is merely a banking room with its appurtenances, and this would seem as much at home in Eighth Avenue, New York City, as any of the like structures that stand there. This is an academically correct study from the antique, and the detail is all well adjusted, well scaled, and well executed. Even less pretentious is a little street front in New Orleans belonging, as the inscription denotes, to a bank and trust company, differing from the last mentioned in that the sash frame includes two stories, of which the upper as well as the lower may, however, appertain to the banking business. This also is discreet, correct and agreeable. Charlotte, in western North Carolina, is hardly the



ELEVATOR LOBBY, LOOKING TOWARDS ENTRANCE—THE WHITNEY CENTRAL NATIONAL BANK BUILDING.

New Orleans, La. Clinton & Russell } Associate Architects.
Emile Weil }



Banking Room.



Main Banking Room.

THE WHITNEY CENTRAL NATIONAL BANK BUILDING.

New Orleans, La.

Clinton & Russell } Associate
Emile Weil } Architects.



AMERICAN NATIONAL BANK BUILDING.

Pensacola, Fla.

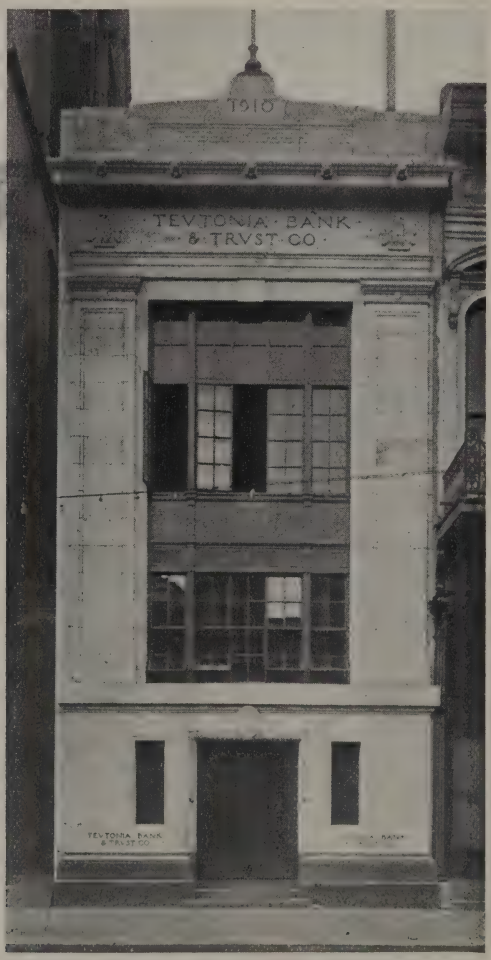
J. E. R. Carpenter,
Walter D. Blair, Assoc. Archts.



THE CITY BANK & TRUST COMPANY.
NEW ORLEANS, LOUISIANA.
De Buys, Churchill & Labouisse, Arch's.

place in which one would expect to come upon so stately a building erected for banking purposes as that of the American Trust Co., excepting the attic, which is a mere appendage and might be the residence of one of the bank officers. There is nothing provincial or crude about either the design or the execution of this stately front, which tends to educate all those who may have occasion to look at it in architectural appreciation.

Reverting to the skyscrapers proper, one is always glad to come upon any redeeming feature, and any feature whatever which is out of the common without being outrageous tends to be a redeeming feature. The Doric colonnade which is the base of the Stahlman Building in Nashville, is very well worth looking at, quite irrespective of what may be above it, or of its own irrespectiveness to that superstructure. And the crowning feature of the Empire Building in Birmingham is certainly a refreshment, a series of Florentine windows, each of a double arch under a relieving arch, with a sculptured medallion in the tympanum, the window of the Riccardi or the Rucellai. This Florentine feature perhaps first appeared in a tall building, in the Home Club in New York, and has been rather frequently reproduced. It will be agreed that it is rather well worthy of reproduction, at least when it is introduced so appropriately as in the present instance.



THE TEUTONIA BANK.
New Orleans, La. Sam Stone, Jr., Architect.



THE STAHLMAN BUILDING, NASHVILLE, TENN.
J. E. R. Carpenter, Walter D. Blair, Assoc. Arch'ts.



Upper Stories.



Lower Stories.

THE EMPIRE BUILDING.

Birmingham, Ala.

J. E. R. Carpenter,
Walter D. Blair,
Warren & Welton, Assoc. Archts.



THE EMPIRE BUILDING, BIRMINGHAM, ALA.

J. E. R. Carpenter,
Walter D. Blair,
Warren & Welton,
} Assoc. Archts.

DOMESTIC ARCHITECTURE

In domestic architecture we must look for individuality and originality if we can look for it anywhere. The requirements of business are fairly uniform, so far as the housing of them in offices goes. The requirements of homes are as varied as the modes of living and thinking among those who occupy them. If a man's house does not express him, in case he can afford to build a house to suit himself, that is because either he cannot clearly convey his requirements to his architect, or his architect cannot fulfil them. An architect must express himself in his work. If he have any self to express, he cannot help it; but it is his business to express also the needs and habits and aspirations of his client.

The traveler through the South to-day finds less than he expected in the domestic building, even in the domestic building that architecturally counts, not perhaps so much of individuality as of local color, of what he has preconceived as the "Southern" expression. With the passing of what we have called the feudal system of the South have passed also the "seats," the great manorial places, each of which dominated its neighborhood. Even the special physical requirement of the Southern climate, the greater need for shade, does not pervade the domestic architecture. As a rule, the good houses in the South might as well be in New England. One finds indeed, in exceptional cases, in recent work of the "classic" kind, the same freedom in the use of the order that was so marked during the period of the Greek revival. Here, for example, is a really typical piece of southern architecture, a residence at Macon, Ga. We cannot help noticing that the Ionic columns of the porch are attenuated much beyond classical precedent, but there is nothing lanky or spindling in the effect. They are, in fact, visibly sufficient easily to carry the entablature which alone they have to support. Objection to their proportions is not artistic but only academic. The same remark holds of the porch of the residence of Mr. Haynes at Atlanta. Another house at Macon, without a porch but with a doorway furnished with columns and a round pediment, might indeed be in the North, but without doubt, in spite of the absence of any veranda, it looks much more at home where it is. Perhaps the same thing may be said of the very massive residence in concrete at Birmingham, one of the few instances of an artistic and idiomatic employment of this material. Here indeed the requirement for shade is abundantly met and the apparent massiveness of the house is climatically appropriate, since it is a truism that the construction which makes a house warm, or at least easily heated in winter also makes it cool in summer. This is a construction which, by its massiveness excludes the outer temperature and gives the interior of the house a climate of its own; as it is said that the temperature of the Pantheon at Rome is almost equable throughout the year. But upon the whole the modern Southern house is simply the modern American house. The Davenport residence at Chattanooga might be a town house in any American city, where the Georgian tradition has taken root, from Bangor to Pensacola, and indeed the house might be of any date, from 1750 to 1911. So equally of the Georgian Williams residence at Memphis.

The Italian villa at Macon with its low and spreading roof and its ample verandas, looks especially suitable for a Southern climate, yet in fact this is one of the types that never took any root in the South "before the war," while the half timbered cottage of the Birmingham Country Club, except perhaps for its unusual expansive veranda, might be at any resort in New England. The Jenkins house at Birmingham, the Wallace house at Chattanooga, the McReynolds house at Chattanooga—any one of these you would come upon anywhere in the United States without any sense of strangeness, while the Jacobean Duncan house in Atlanta, exceptional to be



RESIDENCE OF MRS. HELEN LOGAN.
MACON, GA. Hentz & Reid, Architects.



RESIDENCE OF W. P. COLEMAN, ESQ.

Macon, Ga. Hentz & Reid, Architects.



RESIDENCE OF MR. WM. HAYNES.

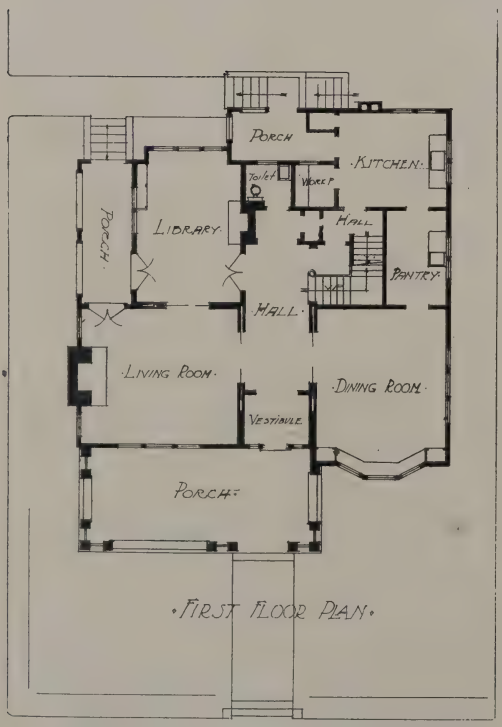
Atlanta, Ga. Hentz & Reid, Architects.

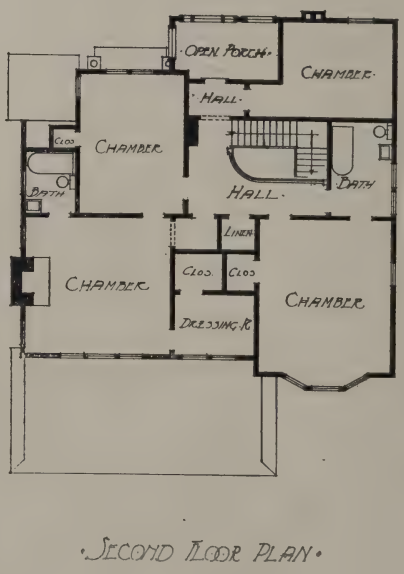


DETAIL OF ENTRANCE PORCH—RESIDENCE
OF W. P. COLEMAN, ESQ., MACON, GA.
Hentz & Reid, Architects.



Side Elevation.



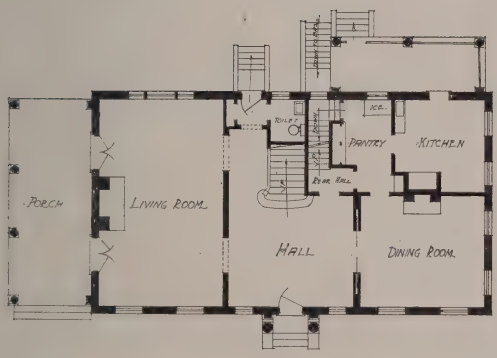


THE RESIDENCE OF JUDGE S. D. McREYNOLDS.

Chattanooga, Tenn. Huntington & Sears, Architects.



Front Elevation.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

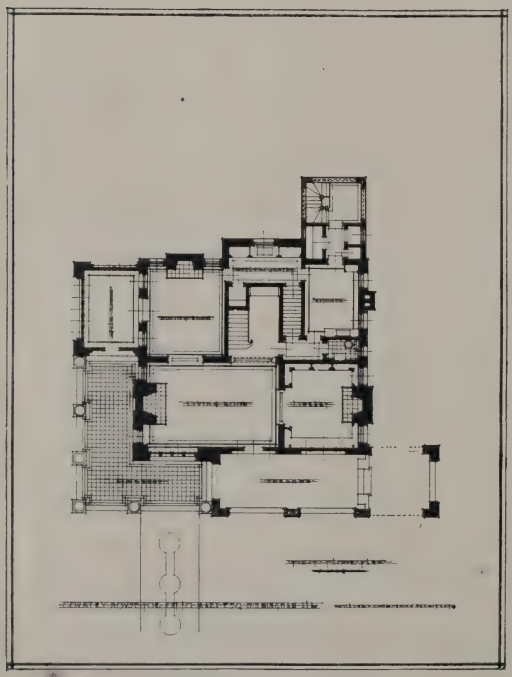
THE RESIDENCE OF J. H. DAVENPORT, ESQ.

Mission Ridge,
Chattanooga, Tenn.

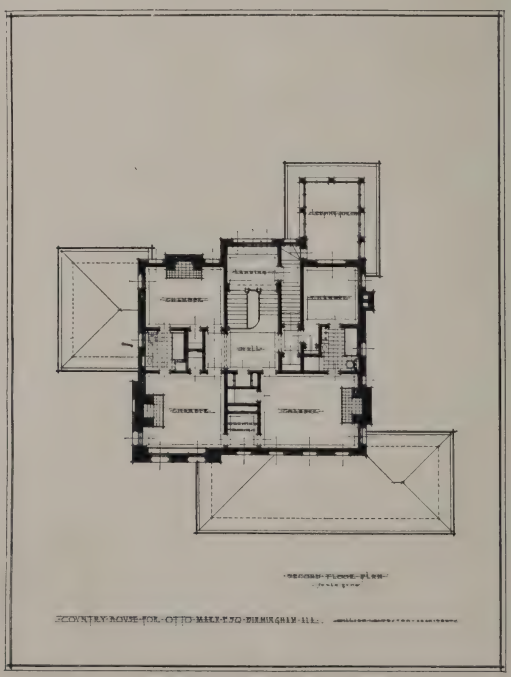
Huntington & Sears, Architects.



Front Elevation.



First Floor Plan.



Second Floor Plan.

THE RESIDENCE OF OTTO MARK, ESQ.

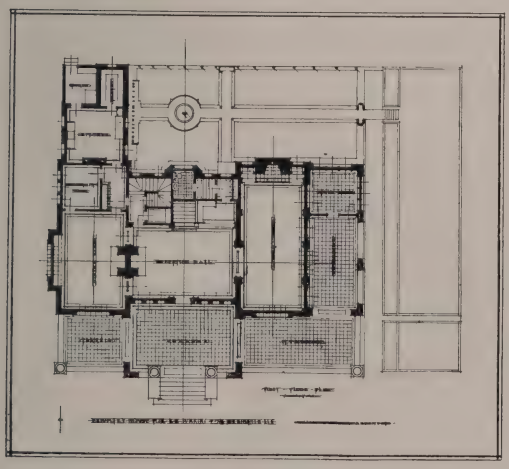
Birmingham, Ala. Wm. C. Weston, Architect.



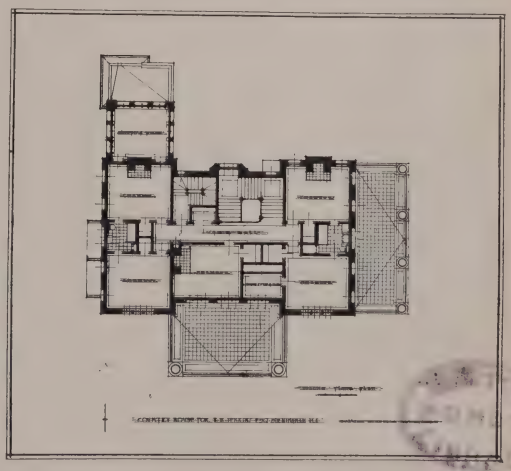
Side Elevation.



Front Elevation.



First Floor Plan.



Second Floor Plan.

THE RESIDENCE OF R. M. JENKINS, ESQ.

Birmingham, Ala. Wm. C. Weston, Architect.



RESIDENCE OF P. P. WILLIAMS, ESQ.

Memphis, Tenn. Shaw & Pfeil, Architects.

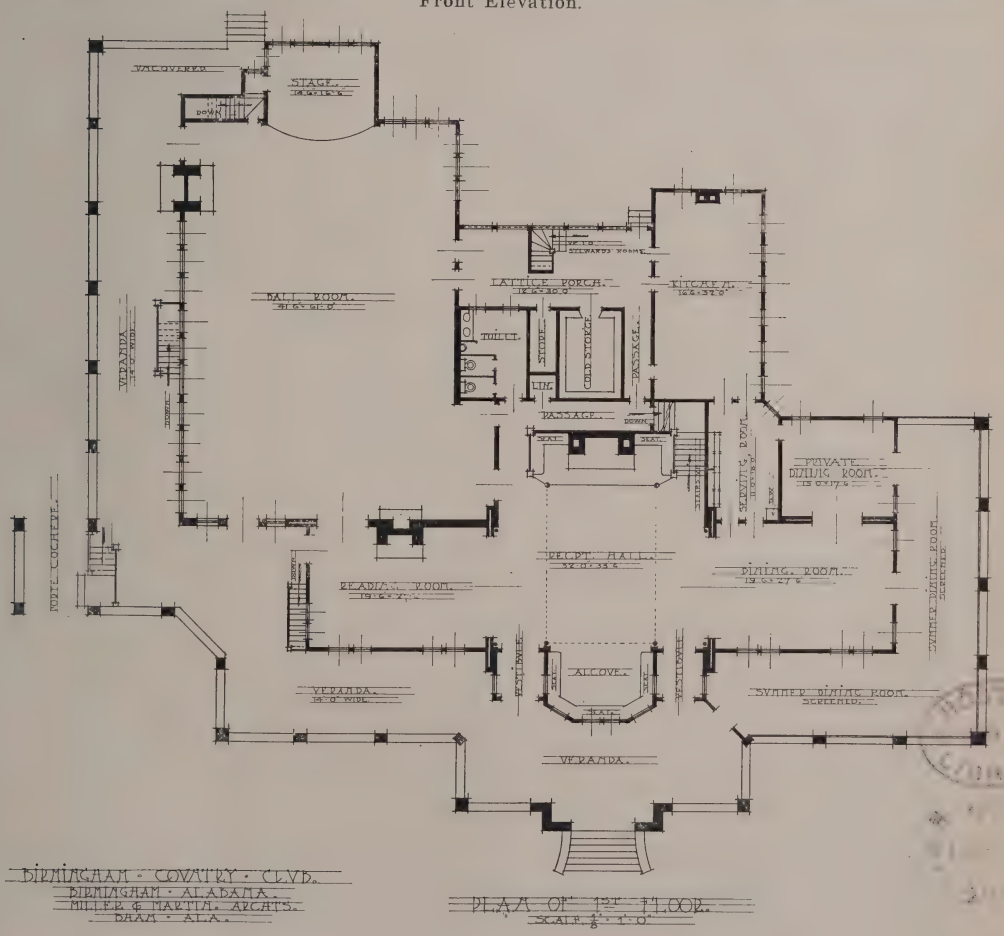


RESIDENCE OF W. S. DUNCAN, ESQ.

Atlanta, Ga. Hentz & Reid, Architects.



Front Elevation.



THE BIRMINGHAM COUNTRY CLUB.

Birmingham, Ala.

Miller & Martin, Architects.



GARDEN ELEVATION—COUNTRY RESIDENCE OF W. E. SMALL, ESQ.
MACON, GA. Hentz & Reid, Architects.



FRONT ELEVATION—COUNTRY RESIDENCE OF W. E. SMALL, ESQ., MACON, GA.
Hentz & Reid, Architects.

sure, anywhere, seems especially anomalous where it is.

The fact is that in architecture, as in other things, the South is following the fashion, the general American fashion. What is noticeable and gratifying is that in these typical Southern houses of today it is following the fashion intelligently and artistically, and that the best Southern examples of current domestic work are quite up to the standard of the best examples of any other section. This is to say that there are cultivated and sensitive local practitioners of architecture in the South and that they find employment and appreciation. Of course, they are not in the majority, as neither are they elsewhere. As in the North, it is not the show places, the places which have been made regardless of expense, which are so apt to attract the artistic eye as the modest and unpretentious homes in which it is plain that owner and architect have appreciatively and affectionately collaborated.

Take the delightful cottage near Macon with which we may fitly close this hasty survey. You may call this Southern, if you are so minded, though there is no specially ample provision in it for shade. Especially you may call Southern the rear view of it from the garden with that huge pyramid of roof and that low one-storied wall, but then you may presently be struck with the general resemblance in mass and arrangement to another country house which has been described in The Architectural Record as a "Thatched Palace," and which stands at Pocantico Hills, N. Y., where it is as perfectly in place as it is in Macon, Ga. But if you do not find the "sectionalism" you were looking for in the best of the modern work in the South you find what is much better, and that is individuality. Local conditions do not make works of art nor mar them. The one indispensable requisite to the production of a work of art is the employment of an artist, and Southern housewives who really appreciate that necessity seem to have little difficulty in satisfying their needs without going beyond their own neighborhood. Architecture, without doubt, is practiced in the South.



RESIDENCE OF L. P. HILLYER, ESQ.

Macon, Ga. Hentz & Reid, Architects.



Architecture of American Colleges

VIII

The Southern Colleges

By Montgomery Schuyler

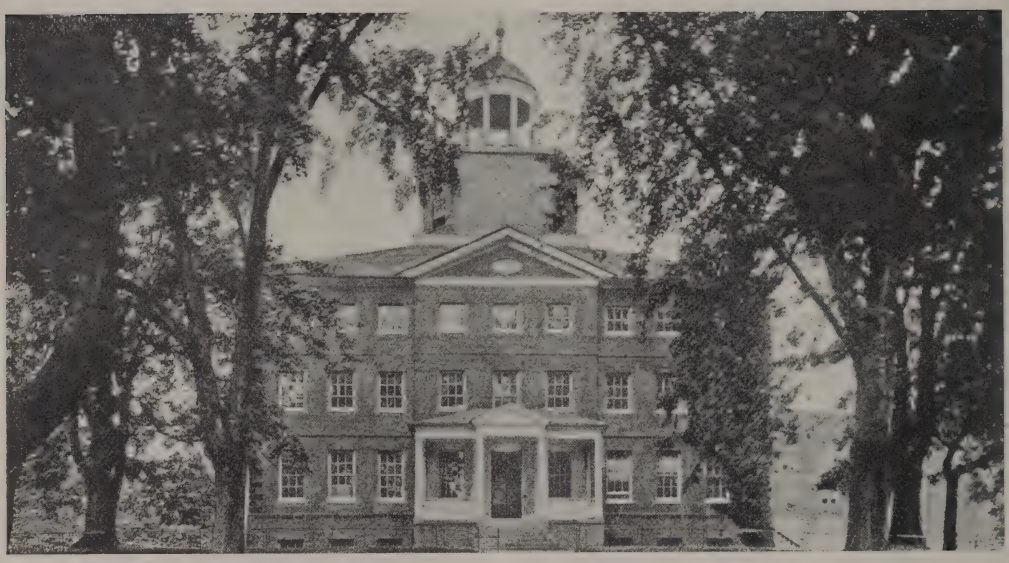


WILLIAM AND MARY (1693)

THE OLDEST of the Southern colleges is the second in age of American colleges. Fifty-seven years younger than Harvard, William and Mary is eight years older than Yale. Unfortunately, for nearly two hundred years there has been nothing to be said for, nor much about, its architecture. It is a venerable Virginian tradition that its first buildings were designed by Sir Christopher Wren, whose memory would have a heavy load of odium to carry if it were proved that he had designed all the American buildings ascribed to him. Very possibly he did do the original college. A witness to that effect is the Rev. Hugh Jones, who published in London in 1723 a book on "The Present State of Virginia," which misled Burke, in his "European Settlements in America," into saying that in Williamsburgh "are (1757) the best public buildings in British America." What Jones says on this matter is that "the college of William and Mary is double and 136 feet long, having been first modeled by Sir Christopher Wren, adapted to the nature of the country by some gentlemen there; and, since it was burned down, it has been rebuilt." The rebuilt edifice, whatever its architectural merit or lack of it may have been, was itself burned down in 1746. Of its successor, Jefferson, doubtless the best judge of all the alumni of William and Mary in his generation, declares in his "Notes on Virginia" that "the College and the Hospital are rude, misshapen piles which, but that they have roofs, would be taken for brick-kilns."

ST. JOHN'S COLLEGE (1696-1784)

DOUBTLESS the oldest college building now standing in the Southern states is the principal building of St. John's College at Annapolis. Governor Bladen projected the edifice as early as 1744, and imported to build it "Mr. Duff, the architect, from Scotland." The Governor intended it as a "Government House," or official residence for himself. But the Maryland legislature differed from the Governor, as the regrettable habit of Colonial legislatures was with Royal Governors, as to the propriety of an expense for his own glory. The work languished and dawdled and came to be known as "Bladen's Folly." The building was not completed until 1785, when it was devoted to the uses of St. John's College, which had been chartered the year before. The college carpenter, and not the original architect, is no doubt responsible for the most striking and also the most unfortunate feature of the actual erection: the uncouth, octagonal box of boards above the roof and under the light, open belfry, which has apparently been added in order to obtain illegitimately additional accommodation. The substructure is decent enough in its bareness and simplicity, rather remarkable for the almost total absence of stone, for lack either of material or of men to work it, the band of stone below the gable, where it shows most, being almost the only exception. Certainly there is nothing about the building to justify the importation of an architect to design it. It is perfectly within the powers of the mechanics who, during the time of its erection,



"McDOWELL HALL"—ST. JOHN'S COLLEGE, ANNAPOLIS, MD.

were doing the domestic architecture of Annapolis. "McDowell Hall," however, as it is now, has an interest as the only college building in the South which antedates the Revolution. The most noticeable modern building of the college, Woodward Hall, to wit, also shows a creditable degree of comity and conformity.

St. John's must be dated from its collegiate charter, as the only trustworthy criterion of antiquity. It would reach back into the seventeenth century, and be entitled to call itself the "third oldest in America," if computed upon principles prevailing in other institutions. For the school which was founded at Annapolis in 1694, maintained by taxation, and two years later named King William's School, was the first free public school in North America. In 1785, the year after St. John's was chartered, "the property, funds, masters and students" of the King William School were conveyed to the college, a continuous life of two hundred seventeen years.



"WOODWARD HALL"—ST. JOHN'S COLLEGE, ANNAPOLIS, MD.

THE UNIVERSITY OF GEORGIA (1785)

A strict construction and a strict application of the criterion of seniority just announced would make the University of Georgia the oldest of the State universities, after that of Pennsylvania, and at least the oldest of the Southern universities. For its charter was granted by the legislature in January, 1785, only some sixteen months after the signing of the treaty of peace with Great Britain. It was a complete charter, on paper, with an appropriate preamble, setting forth that the "public prosperity and even existence" (of free governments) "very much depends upon suitably forming the minds and morals of their citizens," with an elaborate apparatus of an official "Board of Visitors" and an unofficial "Board of Trustees," together constituting a "Senatus Academicus." Only, having been thus circumspectly prepared, the instrument went to sleep and lay dormant for sixteen years before any procedures whatsoever were had to put it into operation. 40,000 acres of wild land had been originally allotted to the support of the university, but these were unsalable by reason of the imminence of Indian troubles on the frontier, where they lay. Moreover, about a tenth of the tract had been, in 1787, ceded to South Carolina. The constitution of 1798, by ordaining that the legislature should take effectual measures for the university, put life into the dead letter of the charter. In 1799 the "Senatus Academicus" met for the first time, and in 1801 the university, then and long after known as "Franklin College," began to function, upon a plot of 630 acres, presented to it by Governor Milledge. The architectural history of the institution is even shorter than its academic history, since it is recorded that the first classes "recited under the shade of a large oak," a curious Georgian version of "the grove of Academe"; and the first commencement was held under "an arbor, formed by branches of trees, upon the campus." The earliest buildings were provisional and of no architectural importance. One of them was destroyed in 1830 by the fire which all three of them doubtless invited. Though one of them, "Old College," is still in use as a dormitory, one may suspect that it has subsisted so long largely as a basis for repairs. The first "architecturesque" erections were "Ivy Hall" and the Chapel, in 1831, the architectural elements of the former being the Corinthian pilasters applied to a plain, gabled box, while the former was fronted with a portico which testifies that the correct Doric of the Parthenon had at length, in the course of the Greek Revival, arrived at the new Athens. The showing that it had reached Augusta was made in the Medical College of that city, which really comes within our



THE CHAPEL (1831), University of Georgia.



ACADEMIC BUILDING—UNIVERSITY OF GEORGIA.
Old Library remodeled (1904) combining the Old Library (1859) with the Ivy Building (1831).



PEABODY LIBRARY BUILDING—UNIVERSITY OF GEORGIA (1903).
Athens, Ga. Haralson Bleckley, Architect.

present purview since the institution, founded in 1822 as "The Medical Society of Augusta, Georgia," and in 1833, after some intermediate transmutations, converted into "The Medical College of Georgia," became in 1873 a department of the university. The building was erected in 1835, at a time when no other style than that of the Greek Revival was considered for a public building. It is of no more monumental material than stuccoed brick, which indeed was the best that was available except for the public buildings then under construction in Washington, and for a few exceptionally pretentious edifices in the larger cities. But it is grammatically correct in design and remains a seemly building, very much at home in its surroundings. It is more successfully architecturesque than any of the buildings of the central institution, excepting the Chapel, which it resembles in having a pedimented hexastyle Doric portico, though the low cupola of the college, apparently denoting an interior rotunda, is changed in the Chapel to the crowning belfry which at that time, both North and South, was esteemed to be quite indispensable to a place of worship, and which was added to classic buildings, secular as well as religious, all over the country, with results often of a startling incongruity. Not until the twentieth century was there any attempt to give architectural dignity to any other of the college buildings. In 1904 the old library was combined with the "Ivy Building" similar to it in dimensions and design, by interposing between them a mediating and reconciling classic feature in the shape of a tetrastyle Corinthian portico. The year before there had been added to the university what is doubtless its main architectural attraction, the new Library, a frankly modern building in the prevailing manner of the Beaux Arts, but treated with so much moderation and discretion that it is not incongruous with the older and less sophisticated neighbors with which it dwells together in amity.



TERRELL HALL—UNIVERSITY OF GEORGIA, ATHENS, GA.

THE UNIVERSITY OF NORTH CAROLINA (1789)

The second of the State universities of the South, that of North Carolina, is really the first, if we date it from the beginning of its active educational operations. It seems to be a safe generalization that institutions of learning have proceeded in the North more from a popular demand and individual initiative, and in the South more from the urgency of a few "men of light and leading" and the initiative of the legislature. The purpose of establishing propaganda for religious denominations was about equally active in the two sections. There was an institution of learning in Charlotte before the Revolution. The town was itself named after the queen of George the Third, and it was in the endeavor to propitiate that monarch into giving it a collegiate charter that the directors of the academy at Charlotte called it "Queen's College," in spite of which the king twice vetoed by royal proclamation the charter which had twice passed the provincial assembly. Thereupon, on the eve of the Revolution, the baffled and defiant applicants for a charter renamed the institution "The Liberty Hall Academy," under which title it was incorporated in 1777. All the trustees were Presbyterians, and the academy was under the supervision of the local assembly of the Presbyterian church. In fact, it was the Presbyterians of Ulster, the "Scotch-Irish," who had begun to arrive in considerable numbers in North Carolina as early as 1736, who stimulated and satisfied the demand for higher education, or for any education at all, in that colony. Princeton was by the general confession the alma mater not only of her own alumni, but of the nascent educational institutions of North Carolina. Quite necessarily the education was tinctured with the theology of the "Orangemen," and the theology persisted in its primitive form longer in the graft than in the parent stem. The original doctrines of Nassau Hall were inculcated in all their original rigor in North Carolina long after they had been relaxed in New Jersey. It is not of any of the colleges embraced in this sketch, but it is of a North Carolina college that the tale is told how, necessarily in recent days and long since the Civil War, one of its professors took a friend into his study and with every precaution of secrecy took from a locked compartment of the bookcase and handed over to him a copy of Matthew Arnold's "Literature and Dogma"! However that may be, North Carolina had no sooner become a State of the Union than she took order for the improvement of her educational facilities. In November, 1789, she ratified the Constitution of the United States, and in the following month chartered the University of North Carolina. The preamble to the charter sets forth that, "Whereas, in all well regulated Governments it is the indispensable Duty of every Legislature to consult the Happiness of a rising Generation, and endeavor to fit them for an honorable discharge of the social duties of life, by paying the strictest attention to their Education:— And whereas an University supported by permanent funds, and well endowed, would have the most direct tendency to answer the above purpose," etc. But it was not until 1792 that the forty trustees named in the act, and comprising the most distinguished citizens of the new state, met to determine a site and to provide for the erection of buildings. As the site chosen was little more than a wilderness, though there had been in Colonial times a "chapel" nearby, from which the site was named, the provision of buildings was a necessary preliminary to the operation of the institution. The corner-stone of the first building was laid in October, 1793. This was "Old East," which still stands, though it would very likely be unrecognizable by its first occupants. It had, apparently, no architect excepting James Patterson, the mechanic who built it, and the speedy and honest provision of a shelter was probably the limit of his ambition. He

also did another building two years later in Person Hall, named for a benefactor, originally used for a chapel, but this was of less than half the size of the initial edifice. "South Building" was added in 1814, but for the counterpart of "Old East" in "Old West," an exact counterpart by the way, the university had to wait until 1828, when it was built by William Nichols, who had four years before built the nucleus of Gerrard Hall, named for another of the early benefactors. These erections of local mechanics, honestly built of brick, doubtless, like the Harvard buildings according to Lowell, "looked as if they meant business and nothing more." At present they have some architectural character. This they owe to the four emphatic piers of the frontage of each,



OLD WEST BUILDING.
University of North Carolina.

emphasized by the blankness of the lateral spaces between and by the occupation of the whole height of the central space as a signalization of the entrance. One suspects that they owe this architecturalizing to Alexander J. Davis, who it is of record enlarged them in 1848. He must have unified them when he enlarged them, and may very probably have added the tetrastyle portico at the same time to Gerrard Hall, a portico in a correct Athenian Ionic, which must have been beyond the knowledge of William Nichols when he began the building in 1824. Davis's own contribution to the campus was Smith Hall, done in 1852, at the height, as you perceive, of the Greek Revival, and with a portico of the proto-Corinthian of the



GERRARD HALL.
University of North Carolina.

Tower of the Winds, one of the two Corinthian capitals available to the revivalists, the other being the much more elaborate and costly example of the choragic monument of Lysicrates. One notes at the centre of the front, and between the columns more widely spaced in order to show it to more advantage, the same extension of the principal entrance to the top of the wall that he noted in the remodeling of "Old East" and "Old West" and is almost ready to make oath that the architect who did one did the other. Mr. Davis was by preference and habit a Gothic architect. If he had had a clean slate at Chapel Hill, he would doubtless have done his best to get a Gothic college. That he perceived that such a college would there be incongruous with the beginnings and the commitments, and that his exertion was to produce harmony and conformity instead of injecting novelties and anomalies, is all the more to his credit that his self-suppression was very rare in his own generation, as it is very rare in ours. He did in fact promote,



SMITH HALL LIBRARY.
University of North Carolina.

in the detail of the architecture, the impression of unity which a rather fortunate layout invited, with John Close's gabled and belfried South Building of 1814 withdrawn between the "Old East" of 1793 and the "Old West" of 1828. The buildings of Chapel Hill "look as if they meant business," as strictly as the buildings of Harvard. But they are "placed," instead of being promiscuously huddled, and they show so much of the comity which those of Harvard conspicuously lack that they have "something more." The later buildings of North Carolina, New East and New West, do nothing to disturb the general sense of decorum in the building, even if they are entitled to no higher praise. One anomaly to be sure there is, a crude and illiterate "Memorial Hall," which one is pained to find has its local admirers. The Carr Building is noteworthy as attesting that the university built during the Richardsonian period. All the anomalies are so mercifully withdrawn and secluded as not seriously to impair the general unity and the general decorum of the campus.

DAVIDSON COLLEGE (1837) WAKE FOREST COLLEGE (1838)

Though a State university, Chapel Hill is, as we have seen, or rather was, an essentially propagandist college, by reason of the general concurrence in the "Scotch-Irish" phase of Calvinistic theology of the citizens who interested themselves to secure its establishment. But the Presbyterian requirements of the commonwealth were not, it appears entirely fulfilled by the university. A demand for another Presbyterian institution in the Western part of the state, for students for whom Chapel Hill was too remote, was answered in 1837 by the chartering of Davidson, not far from Charlotte, where, nearly seventy years before, the Orangemen had resented the refusal of George the Third to charter "Queen's College" by renaming it "Liberty Hall Academy." The main building of Davidson is almost coeval with the college. That was the period when the Greek Revival, having descended from book-learned architects to country carpenters, had become almost vernacular, and quite obligatory for any building of pretensions, and the original building retains an air of quite exceptional stateliness and dignity. Something of this it owes to its material, which is cut granite for the lower third of the shafts, with stuccoed brick above, but much more to its unusual scale, the diameter of the shafts at the base being seven feet, and the height of the columns nearly sixty.



LEA BUILDING—LABORATORY.
Wake Forest College.

The beginning of the Baptist Collegiate propaganda was Wake Forest College, a year younger than Davidson by its charter, though Wake Forest "Institute" was chartered in 1834. Its notable buildings, however, are forty or fifty years younger than itself. These are the Heck Williamson Building (1878) and the Lea Building (1887), and these are really notable in their straightforwardness and moderation. They are plain and severely practical, but yet with a certain artless grace of composition and detail, so that it is hard to tell whether they were done by an exceptionally sensitive mechanic, or by an architect subjecting himself to great restraint. In either case, they are highly exemplary erections for their time in the South, a time when perhaps even more than in the North the rule was unfettered "originality," called crudity.



MAIN BUILDING—DAVIDSON COLLEGE.



PANORAMA—UNIVERSITY

SOUTH CAROLINA COLLEGE (1801)

The nineteenth century had begun before South Carolina took any steps to establish a seminary for advanced education. Throughout the eighteenth century, up to that time, such scions of the leading families as were taught beyond the elements were educated privately at home, in the North, or abroad. The Gadsdens went to Yale; the Rutledges went to Europe. Not until December, 1801, was the charter granted of the "South Carolina College," by which charter the site of the institution was fixed at Columbia. The social tone which had been that of the state while it was still a province, the tone which excited among New Englanders the admiration and envy to which Edmund Quincey's "Diary" bears witness, was a guarantee that the institution was not projected, like so many others, as the propaganda of a sect. The preamble of the charter sets forth:

> Whereas, the proper education of youth contributes greatly to the prosperity of society and ought always to be an object of legislative attention; and, whereas, the establishment of a college in the central part of the State where all its youth may be educated will highly pro-



DE SAUSSURE COLLEGE—SOUTH CAROLINA COLLEGE.



OF SOUTH CAROLINA.

mote the instruction, the good order and the harmony of the whole community—

The site, accordingly, was fixed at Columbia, and $50,000 were appropriated for an academic building. The amount seems liberal for those days, but diminishes when one considers that the building was planned not only to lodge "a hundred students and three professors," but also to meet all the academic requirements. It did hold, besides lecture rooms, the chapel, the library, the hall of the "Clariosophic Society," and the laboratory of chemistry and physics. But the first board of trustees were evidently exceptionally enlightened persons, and had it in mind that they were to provide for an institution that was to outlast themselves. They considered the single building they were authorized to erect as the nucleus merely of the ultimate institution. They secured an ample site, and began operations by asking the presidents of all the existing colleges for plans of their several seminaries. The first building was Rutledge College, completed in 1805, burned in 1855, but rebuilt and apparently reproduced. Robert Mills, then a youth of twenty-one, with no more architectural training than



RUTLEDGE COLLEGE—SOUTH CAROLINA COLLEGE.

he had acquired in a short apprenticeship in the office of James Hoban at Charleston before his preceptor was called to Washington to supervise the execution of his successful design for the White House did the plan. His connection with South Carolina College lasted for about forty years, from this first contribution in 1802 to the building of the Library about 1840, designed when its author was Government Architect at Washington. After graduating from Latrobe's office in 1813, and building the Washington Monument in Baltimore (1817-20), he returned to South Carolina as State Architect and Engineer (1820-30) and resumed his work upon the college. The early buildings were very plain, as they had to be, but they had the great advantage of being rationally placed according to a well-considered general plan, and of being architecturally simple, rational and similar. When what may be called the staple buildings of a college possess these qualities, as we have had such frequent occasion to remark, the exceptional and "architecturesque" buildings may be developed by a discreet architect to a much higher degree of ornateness without contradicting or putting to shame the humbler and more commonplace erections, while themselves gaining by their conformity. This character of congruity South Carolina College has maintained for more than a hundred years, and under the actual authorities and architects seems in the way of maintaining for the future. The architecturally noteworthy among the buildings are Mills' Library, of which the detail is Greek, and Jacob Graves' Roman Corinthian "College Hall" of 1853. Neither, it will be seen, is incongruous with the plainness of Rutledge and De Saussure, or the pleasant domestic Georgian of the older of the professors' houses, and Columbia enjoys the rare distinction of a college yard a century of age, of which the total impression is homogeneous and not confused.

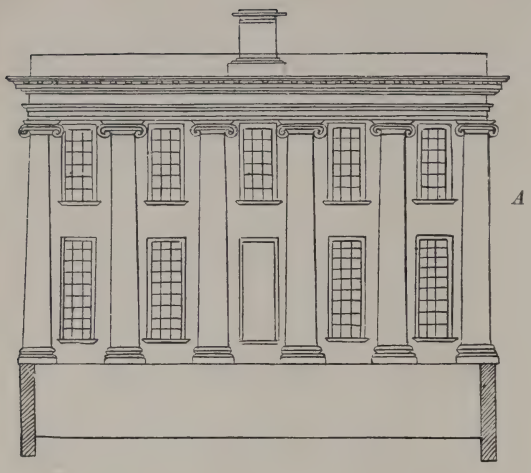


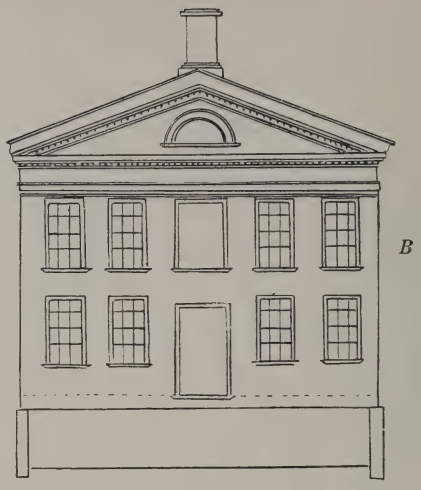
SCIENCE HALL—SOUTH CAROLINA COLLEGE.

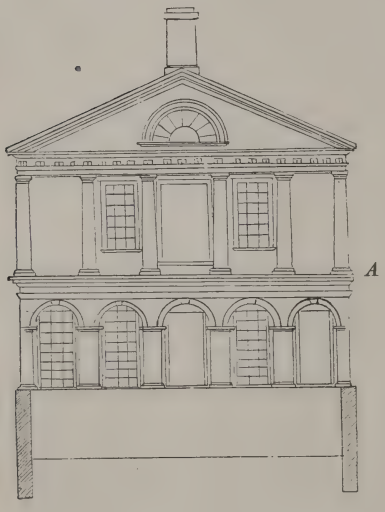
THE UNIVERSITY OF VIRGINIA (1819)

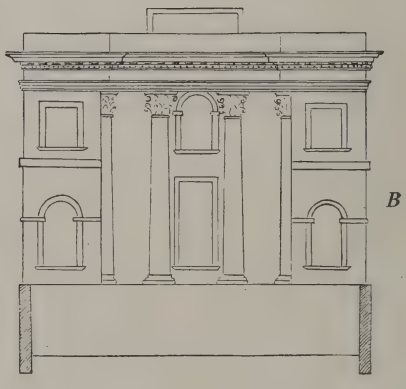
It was with true insight that Dr. Herbert Adams, the author of the monograph, "Thomas Jefferson and the University of Virginia," begins with Emerson's saying, to which he recurs in the course of his survey, "An institution is the lengthened shadow of one man." Disputable the saying may very often be. In fact, it is disputable as to the great majority of the institutions we are considering. The great majority of these institutions are products of the collective wisdom and foresight of the community, or of the collective missionary zeal of a denomination, as the case might be. The necessity or desirableness of their foundation was "in the air." But as to the University of Virginia the saying is quite indisputable. The University is the lengthened shadow of the man. One might imagine that Jefferson's zealous interest in an education not only "higher" in degree, but different in kind, from any that had been accessible in Virginia to his own youth would have taken the form of an attempt to enlarge the scope and deflect the aim of his own Alma Mater. In fact, he did make such an attempt, both as a member of the Virginia committee of 1776 for the revision of the laws, and as Governor of Virginia and ex-officio a member of the board of visitors of the college in 1779. In the latter capacity he succeeded in having divinity and the classics cut out of the curriculum, and modern languages, law and medicine put in. But while he was thus endeavoring to liberalize and modernize the old foundation, it is clear that at neither of these times, nor even in 1782, when his "Notes on Virginia" were finished, had the conception of a University which was to be realized in his old age really dawned upon him. His residence in France had much to do with modifying and enlarging his notions of education. What is of most importance to our special subject, it cultivated the interest he had always possessed in architecture, which he now studied seriously. It was from France that he sent home to Virginia the design which Clérissault had prepared in consultation with him for the Capitol at Richmond, and also a design for a State penitentiary for Virginia which was adopted with some modifications. Before there seemed to be any chance for the creation of a State University in Virginia, Georgia, North Carolina and South Carolina had all established such institutions, and Jefferson himself had been Secretary of State and President of the United States. In this latter capacity he had considerably aggrieved the actual architect of the Capitol, Latrobe, by occasionally overruling him on points which the architect regarded as purely professional, although Latrobe adds to his complaint, "the honor which the friendship of the great man has done me obliterates all feeling of dissatisfaction on account of those errors of a vitiated taste and an imperfect attention to the practical effect of his architectural projects." At any rate, during the thirty-five years that elapsed between Jefferson's service on the board of visitors to William and Mary and his appointment (in 1814) to the board of trustees of the Albemarle Academy, the notion of making the old college the nucleus of the State University had completely passed out of his mind. So early as 1807 his private secretary doubtless expressing his sentiments, had written to Cabell: "Instead of wasting your time in attempting to patch up a decaying institution, direct your efforts to a higher and more valuable object. Found a new one which shall be worthy of the first State in the Union." Seven years later, and just before his appointment as a trustee of the local academy, Jefferson himself wrote:

> I have long had under contemplation, and been collecting materials for, the plan of an university in Virginia which should comprehend all the sciences useful to us and none others. * * * This would probably absorb the functions of William and Mary College, and transfer them to a healthier and more central position; perhaps to the neighborhood of this place. The long and lingering decline of William and Mary, the death of its last president, its location and climate, force on us the wish for a new institution more convenient to our country generally and better adapted to the present state of science.

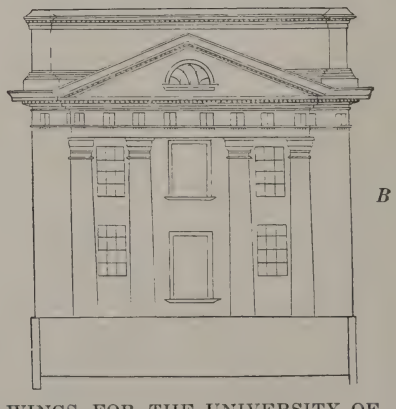






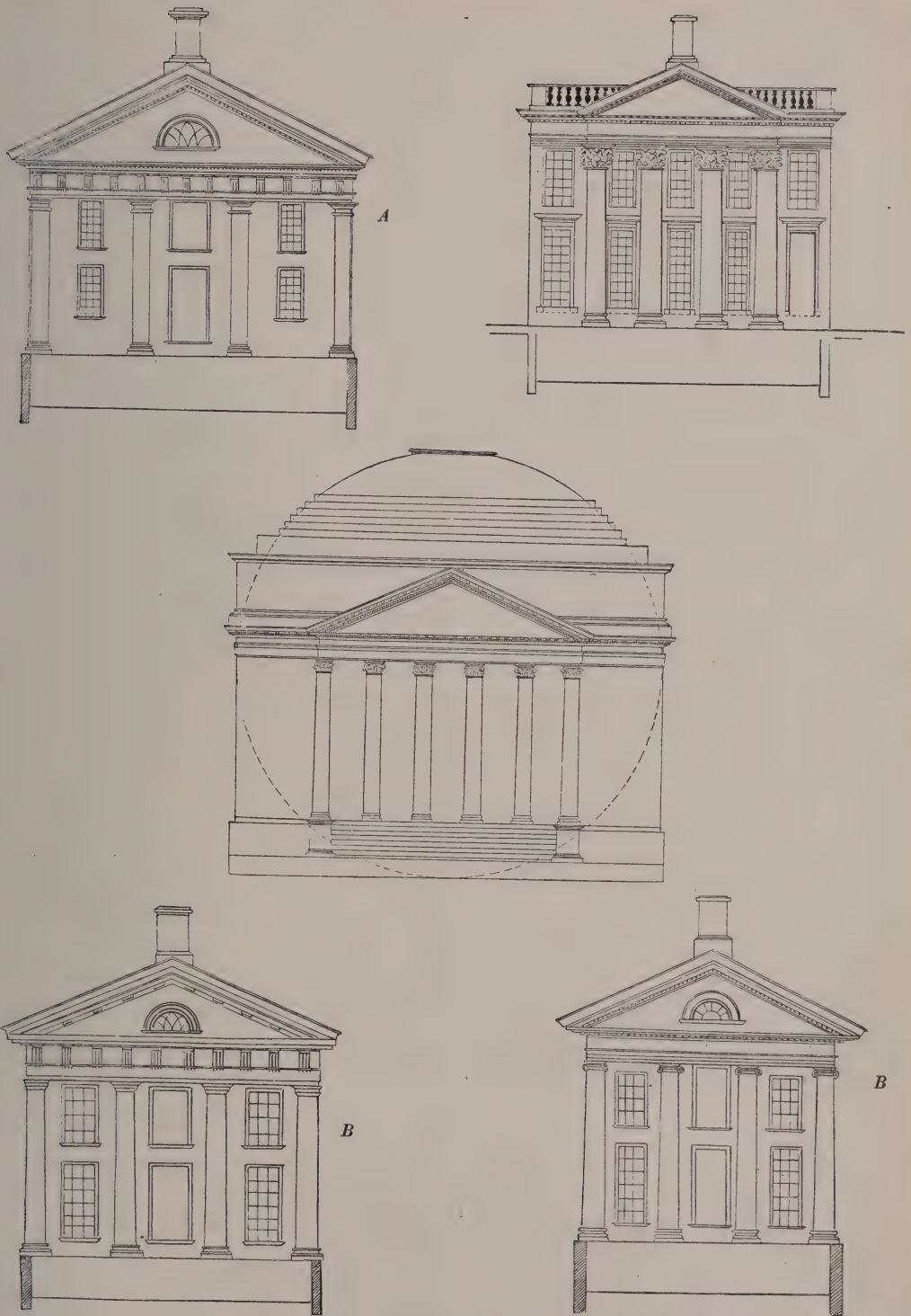






REPRODUCTIONS OF JEFFERSON'S ORIGINAL DRAWINGS FOR THE UNIVERSITY OF VIRGINIA.

Note—Jefferson's drawings for the pavilions of the University were all copied from his copy of Palladio. This was a copy of "the third edition, corrected," with notes and remarks of Inigo Jones; now first taken from his original manuscript in Worcester College, Oxford, published



REPRODUCTIONS OF JEFFERSON'S ORIGINAL DRAWINGS FOR THE UNIVERSITY OF VIRGINIA.

in two volumes in London, 1742. The originals, which were reduced and reproduced for the University may easily be identified by the interested reader. They include, besides the Pantheon, the theatre of Marcellus, the baths of Diocletian, the baths of Caracalla and the temple of Fortuna Virilis.

From that time until his death Jefferson, "the onlie begetter" of the University of Virginia, seems to have had his own undisputed way about it, excepting for the indisposition of the legislature to appropriate timely and sufficient funds. He laid out the curriculum, he chose the professors, he designed and even superintended the buildings. To be sure one hears of sectarian and factional opposition. There was objection to inviting Ticknor to profess languages, and Bowditch to profess mathematics, from bodies which insisted that those experts were Unitarians, and that those branches of learning ought to be inculcated in a Trinitarian manner or not at all, Jefferson himself being under suspicion of "Deism," and having chosen an Unitarian president. But they were invited all the same, though neither accepted. Ticknor, though a Dartmouth man, preferred a professorship in his own "Boston College," and Bowditch preferred not to be a professor at all, and declined invitations from Harvard and West Point as well as from Virginia. Ticknor, however, as we shall see, had sufficient interest in the project to make two visits to Charlottesville. Under the careful and diplomatic management of Jefferson, Albemarle Academy was successively enlarged, first, within two years of his appearance on the Board of Trustees, to "Central College," and finally, in 1819, to "The Uni-



PANORAMA—UNIVERSITY

versity of Virginia." During the last decade of his life Jefferson had in full measure "that which should accompany old age" in the pleasure of harmless and useful occupation. He would in any case have had his own hobby in the completion of Monticello, which he had begun in his youth, fifty years before (1770) and of which the visiting man" on the construction of the University, although he had by no means arrived then at the professional eminence which was given to him by the Bunker Hill Monument, the Washington Monuments in Baltimore, Richmond and Washington, and the departmental buildings at Washington. Whatever his service may have been to the University,



OF VIRGINIA, CHARLOTTESVILLE, VA.

French Duc said that Mr. Jefferson was the only American who had paid any attention to the fine arts in constructing his dwelling. Robert Mills rendered some assistance to Jefferson in the completion of Monticello, making, curiously, general drawings, the detailing of which Jefferson reserved to himself, and he may have been consulted as a "practical it did not in the least compromise Jefferson's position as the sole responsible architect and the sole designer. The intellectual and the material superintendence of the University was at least ample occupation for a septuagenarian. He had set down in his "Notes on Virginia" that in 1781 "a workman could scarcely be found here capable of drawing an or-

der." Things were hardly better a generation later, but in the interval he had himself acquired this art. His own autograph sketches of the pavilions of the University were not publicly known until Dr. Adams obtained them from Jefferson's descendants and published them in his monograph, "Thomas Jefferson and the University of Virginia," in 1888. On many accounts they are of the highest interest. The University, in the first place, was the first American institution of learning which had started with a distinct and comprehensive plan, educational and architectural. The architectural plan was admirable, as the experience of nearly a century has proved. Four parallel ranges of one-story buildings were to enclose three quadrangles. The central quadrangle, or, as it is locally known, the "Lawn," 600 by 200 feet, is bordered on the two long sides with a continuous row of one-storied buildings for the occupation of the students, having a covered way in front, like the "Rows" of Chester, but the range rises at intervals into the two-storied pavilions, five on each side, which contain both the private apartments of the professors and their several lecture rooms. The front of each of these pavilions is an "example" of classic architecture, either Roman or Palladian. Jefferson was pretty clearly familiar with the work of Stuart and Revett. As early as 1785, when he was negotiating in Paris the design of the Capitol of Virginia he writes home that it is "the model of the Temple of Erechtheus at Athens, of Baalbec, and of the Maison Carree at Nismes, the most perfect examples of cubic architecture as the Pantheon is of the spherical." And the Erechtheum was unknown until the publication of "The Antiquities of Athens." In the chief building of the University, the Library which stops the Lawn at one end, he endeavored to combine the beauties of the "cubic" and the "spherical" by reproducing the Pantheon, reduced to one-third the diameter of the original, for the inner frontage of the Lawn, and adjoining to it for the outer frontage on the street again the temple at Nismes, which had been the specific prototype reproduced for Richmond, reproducing at Charlottesville even the projection of three intercolumniations of the original, and reproducing the Corinthian order which in the earlier building he had had changed to Ionic "on account of the expense." That the classic orders of the pavilions and the library could have been so well carried out in this country, at that time, and at that cost, remains a marvelous tribute to Jefferson's enthusiasm as well as to his practicality. In 1815 Latrobe had imported from Italy the twenty-four Corinthian capitals for rebuilding the House of Representatives. Two years later, Jefferson prevailed upon the Board of Visitors to import two Italian carvers, who experimented unsuccessfully with the native stone, and seventeen capitals of Italian marble were imported, at a total cost of $2,000. There are, in fact, no shams in the building of the University, if we except the wooden entablatures. It was perhaps fortunate that its construction preceded, though it only just preceded, the advent of the Greek Revival. For the Greek revivalists were so impressed with the necessity of preserving stateliness and dignity that they covered their public buildings, when they could not afford marble or other stone that could be shown, with the same ignoble smear of stucco which is now fashionable in domestic building, whether the actual construction behind it be of wood, of brickwork, or of hollow tile. We have just been looking at an exemplification of this practice in the University of North Carolina, in the factitious monumentality imparted by Alexander J. Davis to the old brick dormitories. But the Georgian degeneration of the Palladian version of Roman architecture had held sway so long that it had become quite possible to treat it in a homely and vernacular fashion and frankly to show brickwork as the staple material of buildings of which the decorative features were of stone or of an imitation thereof in wood. There is some imitation of stone in the woodwork of the University of Virginia, but the body of the building is in avowed brick. Only the shafts of the columns of

which the capitals and bases are of stone are of brick unavowed and stuccoed. Excellent brick it is, burned on or near the site, as the brickwork of Monticello is also documentarily known to be. The bricks seem to be quite the same in the University and in the villa, considerably larger, notably considerably thicker, than the size and shape now current, and of a deep rich red in color. Similarly, a great solecism in a strict classic would be such a feature as the glazed half-moon which occupies the center of the gable in the gabled pavilions here, as also in the Capitol at Richmond, and serves the purpose of lighting and airing the garret, while to this domesticated classic it does not appear at all foreign. One feature uncongenial to the architecture one must admit there is in the gallery of the second story when it cuts the order extending through both stories, and in some cases cuts it very awkwardly. It is a common enough feature in the domestic architecture of the colonial period, and equally of the Greek Revival, but is very injurious to monumental dignity, and, indeed, to the effect of the order thus infringed. In the pavilions of the University one cannot help noting how much better is the effect when the order is confined to the upper story and sustained on the arched wall of the lower. Jefferson's notion of "an academical village" (the phrase is his), which should embrace reproductions of the acknowledged masterpieces of ancient architecture, is architecturally vindicated by the



DORMITORIES—UNIVERSITY OF VIRGINIA.

appearance of the "Lawn" today, as it has been practically vindicated by the experience of nearly a century. Here is his own statement of his project:

> I should strongly recommend, instead of one immense building, to have a small one for every professorship, arranged at proper distances around a square, to admit of extension, connected by a piazza, so that they may go dry from one to another. This village form is preferable to a great building for many reasons, particularly on account of fire, health, economy, peace and quiet. * * * Should the idea be approved by the board, more may be said hereafter on the opportunity these small buildings will afford in exhibiting models in architecture

of the purest forms of antiquity, furnishing to the student examples of the precepts he will be taught in that art.

It is remarkable and characteristic of Jefferson's intellect how, as may be traced in Dr. Adams' monograph, he insisted upon realizing to himself every one of the proposed features of his University in its pedagogical as well as in its architectural aspects, and how the two aspects, the outward and visible form and the inward and spiritual grace of his university, presented themselves to him together and kept pace with one another. Some of his educational ideas are said to have commended themselves, through George Ticknor, to the Harvard of his time; some, such as the prescription of progress according to proficiency, the abolition of the class system, and the germ of the elective system, not until long after his time. It is a pity that his architectural ideas should not equally have commended themselves, most of all his germinal architectural idea of architectural unity. The University was indeed admired as soon as it was completed. George Ticknor, who had visited Jefferson at Monticello in 1816, visited him again in 1824, when the University was practically complete as to its building and wrote of it to Prescott:



PANORAMA OF SOUTH END OF

> It has cost $250,000 and the perfect finish of every part of it, and the beautiful architecture of the whole show, I think, that it has not cost too much. * * * Of the details of the system I shall discourse much when I see you. It is more practical than I feared, but not so practical that I feel satisfied of its success. It is,

however, an experiment worth trying, to which I earnestly desire the happiest results; and they have, to begin it, a mass of buildings more beautiful than anything architectural in New England, and more appropriate to an university than can be found, perhaps, in the world.

And Ticknor had very thoroughly traveled Europe. That Jefferson's success was not emulated elsewhere was due, therefore, not to want of appreciation, but to the attachment of "donors" and architects elsewhere to their own individual notions and to their own passing fashions in architecture which they expected, as the architects of today, against all experience apparently continue to expect, to be exempted from the universal law. But it is worth noting that the success of the University, including its success in conformity and congruity, are themselves the triumphs of individuality, of the one individuality needful. The "institution is the lengthened shadow of one man." The one man was untiring and incessant in his devotion. He was superintendent as well as designer. It is traditional that he used to walk over the hill from Monticello to watch the progress of the building, presumably through a spyglass, and if anything seemed to be going wrong, to mount his horse and ride down the mountain to look into the matter. And in his seventy-eighth year he wrote to John Adams, "Our University, four miles distant, gives me frequent exercise, and the oftener, as I direct its architecture."



LAWN—UNIVERSITY OF VIRGINIA.

The practical consequences of his su-

pervision are indicated in Ticknor's statement of the cost of the buildings. Whatever allowance we may make for the difference in the value of money now and ninety years ago, nobody can visit the University of Virginia and read Ticknor's statement that its cost was $250,000 without feeling that it was astonishingly cheap. And nobody, after visiting the University, can ride up the mountain to Monticello, and come upon



TOMB STONE OF THOMAS JEFFERSON.

the simple shaft which a grateful nation has replaced the original monument to Jefferson, and read the inscription composed by its subject without feeling that the third of the "claims" it contains for him is not the least important of the three:

Here was buried Thomas Jefferson, author of the Declaration of American Independence, of the Statute of Virginia for Religious Freedom, and Father of the University of Virginia.

Jefferson was justified in his triumphant inquiry, when the work he had been allowed to complete stood at last completed: "Had we built a barn for a college and log huts for accommodations, should we ever have had the assurance to propose to an European professor of character to come to it?" If his architectural scheme was not imitated elsewhere for very many years, either in its own formal and classical style or in any other, it did at least impose itself upon his successors so far as to forbid any tampering with it. Of later architectural gifts to the institution, the chapel alone is distinctly out of the key, and the chapel is so far physically separated from the architecture of "the Lawn" that its architectural aloofness does not particularly matter. In adding the McCormick Observatory, on the other hand, the donor and his architect seem to have been moved by a desire to propitiate the manes of the founder. Architecturally it seems safe to say that that structure would have met with the approbation of Jefferson. Still more exactly would the latest addition to the University, the only addition to the architecture of "the Lawn." Wonderfully much as Jefferson did with the money at his disposal, he could not make his constructions fireproof. Indeed it would have been very difficult to make them so at the time of their erection, if he had been unlimited in money even the most important of all, perhaps most of all the most important of all, the diminished reproduction of that "most perfect example of the spherical" which housed the library. After three-quarters of the century the Rotunda succumbed, in 1895, to the fate its construction had all along invited. Alumnal piety was invoked for the restoration, and successfully invoked to the extent of $250,000, curiously the exact cost of all Jefferson's architecture, according to Ticknor. The choice of the authorities fell upon Messrs. McKim, Mead & White to restore and extend the original architecture, and the restoration and extension came under the immediate direction of the late Stanford White. The Rotunda was "restored," not to its original state.

but to the fulfillment of Jefferson's original intention, by the omission of the intermediate floor, and the opening of the interior into one undivided and impressive apartment, executed in entirely fireproof materials. The extension consisted in the erection, at the South end of the Lawn, of a counterpart of the Rotunda at the North and in the architecturally united and unified Physical and Mechanical Laboratories. The style and the scale of Jefferson's work are preserved; the material is bettered. Shafts and entablatures, as well as bases and capitals, are of genuine hewn stone, though the interior construction is not, as in the Library, completely fireproof. Making allowance for these betterments, and making allowance also for the decline in the value of money between 1820 and 1825, one's wonder not only remains, but grows after the comparison, that Jefferson should have been able to do so much with so little.

Another notable addition to the architecture of the University, though it is outside the grounds thereof, is the building of the Washington Literary Society. Though it bears date 1869, it might perfectly pass for a century older, and is, in fact, a very tasteful and discreet essay in Colonial.

One cannot pass without taking some notice of one detail of Jefferson's work to which the visitor to Charlottesville is compelled to pay attention, and which, alone of all the architectural details, it seems may fairly be called a caprice. This is the translation of the "Virginia rail fence" into terms of brickwork. The rail fence is not to be commended upon the ground of economy of material, though doubtless the easiest and readiest way to secure the stability of the rails which compose it. But the serpentine arrangement of the brickwork is commended precisely upon that ground, as enabling a wall half a brick thick to stand where it would otherwise fall. Doubtless the serpentine wall has stood all this time, and would doubtless have fallen had it been straight. But if what Dr. Johnson would have called the anfractuosities of the worm fence were pulled out into what he would have called rectilinearity, it seems that very little, if any, more brick, and very much less bricklaying, would have been needed for a bonded wall a brick's length thick, to say nothing of the waste of ground, which in this case may have been a negligible quantity. While the effect of the curvilinearity is picturesque and amusing enough, it is by no means the effect that goes with the formal and regular architecture of the University. And while the general architectural scheme, even if not the general architectural style of the University, may safely be commended for imitation as exemplary, it is not to be expected that anybody will be moved to imitate this feature.



JEFFERSON'S FOUR-INCH BRICK FENCE.

POST BELLUM COLLEGES

The necessary slowness of the recovery of the South after the ravages of the Civil War, necessarily felt most severely in the section which was the theatre of that war, was felt in no department more than in education. As in the colonial times before the Revolutionary war, so in the period of reconstruction after the Civil War, communities could not provide even elementary education until the supply of their physical needs has been insured, nor higher education until there was a considerable surplus. The recent accessions to the architecture of the old and more famous Southern colleges have been, perhaps, sufficiently noted. Only now, half a century after the beginning of the war, are institutions of learning coming to be projected in the South on the scale of those which during this period have been not only projected, but executed in the West. There is a projected University of Texas in the hands of Mr. Cass Gilbert, and the Rice Institution, of the same State, in those of Messrs. Cram, Goodhue & Ferguson, has, by the appreciation in the value of the estate left to found it, rather unexpectedly taken on what may fairly be called university proportions. In many cases, especially of institutions founded just after the war, appeals have been successfully taken to the sectarian zeal or general interest in education of Northern capitalists. The title and date of Vanderbilt University at Nashville (1872) sufficiently indicate that that has been the case with that organ of the "Methodist Church South." And the date is further indicated by the character of the architecture. The early seventies were not a lucky period, architecturally, for the foundation of a new institution. One might reasonably apprehend from the average practitioner of the period a rather crude and unstudied application of "Victorian Gothic." It must be said of the principal buildings of Vanderbilt, of Furman Hall and Kissam Hall that they are at least as good as the run of Northern college buildings their contemporaries and that, while the design of them might doubtless be refined to advantage, they have the respectability which comes from that straightforward fulfillment of purpose which can hardly fail to express itself, unless it be interfered with, as here it is not, by an insistence upon "lugging in" preconceived and irrelevant architectural forms. The nearly contemporary chapel of another Tennessean denominational institution, the Protestant Episcopal Theological School at Sewanee, retains the straightforwardness while adding the refinement. And the recent accessions to the architecture of the Presbyterian Maryville College near Knoxville, an institution founded so long ago as 1819, really amount to a new "architectural plant." The modest and decorous Georgian of the new dormitory would be notable anywhere in the country, but is particularly notable in the Southwest.

Tulane University at New Orleans is another institution of ancient foundation as our antiquity in these matters goes, going back more than two generations (1834) of which the architectural notability is very recent, dating, indeed, only from the foundation in 1887 of the Newcomb Art School, or, eight years later, from the erection of the art building. Nobody will dispute either that an art school ought to be artistic, or that the buildings of this art school, including the chapel and the "Pottery" fulfill that requirement. The architecture shows a graceful deference to the genius loci, and continues the best tradition of old New Orleans, that "quaint old France lingering by the shore of the Mississippi," as Thackeray described it.

Florida has been rather singularly backward in the matter of colleges. It is odd to read that Rollins College, which looks and is so brand new, having been founded in 1885, and begun its architectural development considerably later, is yet "the oldest institution of higher education in the State." Architecturally it will be generally agreed that it did not suffer by delaying to be born.



VANDERBILT UNIVERSITY AT NASHVILLE, TENN.

The delay enabled it to get for its development the rational and comprehensive plan from the want of which almost all the older institutions have suffered. It has adopted also a rational type for its architecture, the type of the Spanish missions, which is as appropriate to a Floridian institution on climatic as on



DORMITORY NO. 3—MARYVILLE COLLEGE.

Maryville, Tenn. King & Walker, Architects.



CHASE HALL DORMITORY—ROLLINS COLLEGE.
Winter Park, La. Whitfield & King, Architects.



LIBRARY AND ADMINISTRATION BUILDING—ROLLINS COLLEGE.
Winter Park, La. Whitfield & King, Architects.

historical grounds. The most pretentious and costly of the buildings thus far erected, the Hall of Arts, hardly belongs to the type, though it conforms well enough to it. Apparently the motive is that of the Villa Medici, which Mr. McKim employed with so much success in Bowdoin, though here, to be sure, treated with so much liberty as hardly to suggest its origin. In any case, it belongs to the place and the conditions, and so do such of the other buildings as are thus far in being, such as "Carnegie Hall," the Library and Administration building, such as the dormitory, "Chase Hall," with their long and low and level lines, their smooth expanses, conceivably of adobe, their low roofs and umbrageous eaves, finding their proper frame and setting in the expanses of those iridescent waters and that flat and sandy shore.



RECITATION HALL—ATLANTA BAPTIST COLLEGE.
Atlanta, Ga. King & Walker, Architects.

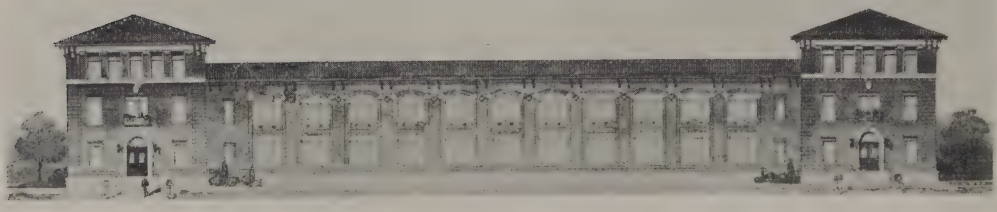
"Efficiency," in our modern sense, was by no means the object of the founders of the old fashioned Southern colleges. "The education of a gentleman" was what they primarily designed to impart. "Bread and butter studies" found no place in their curricula, unless the student intended to earn his living by law, medicine or theology, in which cases only the professional schools were not beneath the dignity of the University. All other technical schools were. Such an institution as the "Georgia School of Technology" would have been altogether foreign to the conceptions of the fathers and grandfathers of its founders. It is distinctly a product of the New South. As the photograph of the Electrical Building shows, this education of efficiency is housed in an architecture of efficiency, an architecture very nearly restricted to the practically indispensable, and with at least no sacrifice anywhere of the practical requirements of abundant light and air to architectural effectiveness, or "efficiency." Rather the modern workshop than the old fashioned college, as you perceive, but making its own architectural effect notwithstanding.

Still more alien to the notions of the old fashioned Southerner than a techni-



ALL SAINTS COLLEGE.
Vicksburgh, Miss. De Buys, Churchill & Labouisse, Architects.

cal school would have been an institution for the "higher" or indeed any education of the negroes. The negro school would have seemed anomalous; the negro "college" would have been infuriating. It is true that in this department of education, more than in any other, appeals have been taken to Northern munificence. But such an institution as the "Atlanta Baptist College" has the marks of an indigenous and home grown product; and it will be agreed that it is housed in a dignified and altogether seemly fashion.



ENGINEERING SHOP BUILDING—GEORGIA SCHOOL OF TECHNOLOGY.
Atlanta, Ga. King & Walker, Architects.



Old New Orleans

The Picturesque Buildings of the French and Spanish Regime

By Aymar Embury II, Photos by the Author



One sees constantly in the newspapers and in the magazines the statement that Americans make their money in the United States and spend it in Europe; and one or two of them have even adopted as a sort of war cry, "See America first." Now, while it is true that we have in America scenery unrivalled elsewhere in the world, one thing we have not, and that is the indescribable charm of buildings, villages and cities almost wholly built in the past age, of lovely and picturesque architecture, and filled with the sentiment of historic associations. Our cities of colonial times, had they remained untouched, would have been shrines for the architect, to which pilgrimages would have been duly made; but all that is left of the quaint and oftentimes beautiful architecture of the days of the colonists and early nation are a few scattered relics in each of the larger cities. When one has seen the City Hall in New York, Independence Hall in Philadelphia, the State House in Boston and a few—a very few—churches in these cities, there is nothing from the colonial period left unvisited. In some of the little eddies and backwaters of the earlier civilization there remain towns as yet more or less untouched; Stonington is almost completely a survival of the colonial period. Charlottesville in Virginia has beside the wonderful university a number of other interesting buildings; and in Annapolis I think are the finest remaining examples of pre-Revolutionary residences, and a very delightful old State House. But of all the large cities there is only one which in any great measure is a survival of the early period. New Orleans is that one. Whether it will long continue so to be is difficult to tell, as at the present time it is in a state of transition, and presents in some ways very sharp contrasts.

It is only within the past five years that a comprehensive sewage system has been installed; many of the streets are still paved with the granite blocks brought over as ballast by the Spanish ships, blocks eighteen inches square on top and perhaps two feet deep in the street. Everywhere one goes throughout the city one sees the water tanks, due to a lack of municipal water supply, and in many cases still in use. Electric lights and even gas in the houses, though common, are not yet universal, and certain portions of the city are still built up in the main of one-story houses. One's first impression of New Orleans is curious. About a dozen tall, modern buildings, ranging from twelve to fourteen stories in height, are dotted around the business section, and between and around these are the old brick commercial buildings of fifty years ago, facing on narrow business streets with infinitesimal sidewalks and overhead trolleys. The main artery of traffic is Canal Street, and the main business section at the present time lies in a few blocks square to the north of Canal Street and near the river. The old quarter lies to the south, and the fact that New Orleans is at present interesting to the architects has arisen from the development of the business district, not in its former position, but in a new one.

As probably every one knows, the city for the most part lies below the level of the river, and the foundations of the houses are on a bed of black river mud. Cellars were in the old days



THE COMMON TYPE OF ONE STORY HOUSE.

impossible, and in all the better class of residences the first story was devoted to the service parts or used as a cellar. Lake Pontchartrain is, for a reason which I have never been able to understand, below the level of the river and also slightly below the level of the city; so that in several places drainage canals or "bayous" run through the city to within a few blocks of the river, emptying into Lake Pontchartrain. These bayous were originally, and to some extent still are, means of entrance into the city for the small boats of the lakes and waterways of the surrounding back country, by means of which the



CHARTRES STREET—"VIEUX CARRE," NEW ORLEANS, LA.



CORNER OF BIENVILLE AND DAUPHINE STREETS,
NEW ORLEANS, LOUISIANA.



A WAREHOUSE.

farmers and planters brought their produce, and the fishermen their oysters and fish to the markets.

The most curious feature the city possesses is its absolute lack of suburbs. About the only country places to which a New Orleans man ever thinks of commuting are the two or three small Summer resorts on the gulf. But the whole northern side of the city is divided into a very attractive residential section with small lawns around the houses and broad streets with trees sometimes on the borders and sometimes in parking along their centers. The whole tone of the city is widely different from that to



A TYPICAL COURTYARD.



THE SPANISH ARSENAL.

which we are accustomed in the North; and this is strikingly reflected by the names of the streets themselves, one section being named for the nine Muses: Melpomene, Erato, Thalia, Euphrosyne, etc., while in the French quarter we find the streets named for the various provinces of France: Burgundy, Dauphine, Bourbon, Royal, Chartres, etc., and one long street, which I used to like to walk on solely to read its name on the signs, rejoices in the cognomen of Tchoupitoulas. This street preserves its proud title through many windings to the Custom House, where it abruptly becomes Peters Street.

In the old French quarter which is comparatively small, perhaps only a dozen blocks each way, there is very little of new work, and almost all of the old is very interesting. Along the streets parallel to the river: Chartres, Dauphine, Burgundy, etc., the buildings are of considerable height, running as a rule about three or four stories; but along the cross streets: Bienville, Toulouse, Conti, etc., many of them are of one story only, and recall to some extent the flat-roofed Dutch farmhouses around New York. Such a house is shown in the second illustration, and this, as well as a large proportion of the buildings in New Orleans, was built of stucco over brick. Perhaps this use of stucco is the dominant note of the old town; nor is it the white or gray stucco to which we are accustomed in the North, but is of all varieties of faded reds and greens. It was composed of poor materials, constantly falling off and being patched up, and as the customs of the country seem to prohibit



A COURTYARD ENTRANCE.



EXAMPLE OF IRON WORK.

tinting an entire building over again for the sake of a few dozen patches, so a single building will have upon it every variety of color of the most exquisite faded tints imaginable, from orange to salmon or vermillion. All moldings and cornices and the pilasters were also formed of stucco, and an excellent example of the delicate and delightful forms employed is shown in the third illustration which was, as I remember it, on the corner of Bienville and Dauphine Streets. This photograph also shows two of the other characteristics of New Orleans very well: the delightful iron-work of the balconies, sup-



A COURTYARD ENTRANCE.

ported by light iron brackets, and the tremendous scale of the block pavement, which, as before said, was not three or four inches thick as one would expect it to be, but from eighteen to twenty-four inches. Another good stucco building is the warehouse in the fourth illustration, which is remarkable for a very sensitive wall treatment and an excellent cornice and coping wall above, also executed in stucco.

Nor were these old houses, as a rule, set in continuous rows: little spaces are constantly occurring between them, giving access to the interior courtyards; and these courtyards are often very beautiful indeed, filled with flowering shrubs and palms, looked out upon by tiers of wooden galleries and sometimes with fountains playing in them. An interesting feature of these courtyards is that the houses facing them were built with some regard to their appearance as seen from the rear; brick arches not infrequently formed the support of the second gallery, while the windows, looking out, were often long casements filled with leaded glass with fanlights above them. The entrances to these courts are often of the greatest interest, and in the ninth and seventh illustrations are shown two typical ones, where the wall coping is of brick and formed in curved lines instead of the customary straight ones. The seventh illustration also shows the excellent manner in which the rear elevations of a good many of the houses were treated; their architects were not content to design a façade alone.

Sometimes these courts were roofed over and left open at the side for one or two stories of the building, although enclosed at the top; and the naive way in which this was done by people of great natural ability in design has resulted in some of the most charming small bits of detail in New Orleans. An example is shown in the tenth illustration: that of the so-called "Absinthe House," in which the first absinthe made in the United States is reported to have been sold. The illustration was a very hard one to get, and here does not show the street entrance down to the ground, but only the upper part of the doorway and the method of roofing over the court within, part of it being supported on stucco arches over stucco columns. The rough beamwork of the ceiling runs directly into the wall, and across the



THE COURT OF THE "ABSINTHE HOUSE."



THE "CABILDO," JACKSON SQUARE.
NEW ORLEANS, LOUISIANA.

right-hand side of the back, unfortunately hidden by the shadows in the photograph, is a wooden balcony, the whole resulting in a most delightful composition.

Of the public buildings by far the most interesting is the old Spanish "Cabildo," or Municipal Building, whose interest is as strong architecturally as it is archæologically. In the first story is an arcade, with the arches supported by piers, while the second story is an



THE SOPHIE NEWCOMB COLLEGE.

enclosed arcade with pilasters between the arches. The center is marked by a two-story order, Doric below and Ionic above, with a pediment; and the semi-mansard roof has large dormer windows in it, whose design is not commensurate with that of the rest of the building, and which were, I believe, added somewhat later. The details of this building are of exquisite charm and, while they preserve in a general sort of way the classic relations, were, as necessity required in mouldings executed in stucco, made much flatter and with, as a rule, fewer and simpler mouldings. The iron-work across the second story is, as is all the iron-work in New Orleans, of great beauty, although the photographs shown are not sufficiently large to express it.

The Arsenal is a most interesting departure from the customary arsenal type, the façade being simply four Greek pilasters of great depth of reveals, enclosing simple iron grilles; yet the effect of the whole is of much interest. The street on which the Arsenal faces is narrow in the extreme, so narrow, indeed, that to get this photograph I had to climb up on the balcony of the house shown in the sixth illustration, since a photograph made from either up or down the street would have all the iron-work completely hidden by the deep reveals. The lower portion of the house is interesting as showing the



HOUSE ON BAYOU ST. JOHN.

old type residence, in which the main story was the first above the street, with the street story devoted entirely to servants and cut off by an iron grille. The main entrance to the house was up a staircase at the left, while the service entrance is through a corresponding opening at the right.

There remain in the middle of the old city a certain number of houses of the semi-country house type; one of these on St. Charles Street is shown in the last illustration. But the most beautiful and interesting of all the work in New Orleans are the entirely detached houses on its outskirts, most of them



HOUSE ON BAYOU ST. JOHN.

HOUSE ON BAYOU ST. JOHN.-1

FOR



DETAIL OF COLONNADE HOUSE ON BAYOU ST. JOHN.

along the bayou St. John. The main building of the Sophie Newcomb Memorial College was at one time a plantation house, but the city has grown up around it. It is a simple, formal and mannered piece of Louis XVI. architecture, hardly to be surpassed in France itself; but the others were of a different type: square blocks of houses, of which the first stories were used for service only and all the living quarters, bedrooms, etc., on the second story. The attic had in many cases dormer windows, but dormer windows used for ventilation of storage spaces and not for rooms. Of these old houses there are three photographs shown in character substantially the same. The first story is surrounded on one or more sides with heavy stucco Pompeian columns, sometimes white, sometimes of gray granolithic stucco. The second story has a wood gallery, and the roof extends to the front of this gallery. The entrance to the main portion of the house is often by a stair within the outer row of columns, and the second tier, supporting the roof, is a turned, wooden variant of Doric.

At first sight these buildings did not impress me entirely favorably. The difference between the heavy columns below and the light ones above is so great, and the entablature over the first order so thin, that I could not adjust myself to the proportion; but with familiarity I was enabled to some extent to forget the proportion one is trained to expect, and to appreciate the grace and charm of these most delightful buildings. Not very unlike in type of the dwellings along the bayou St. John are the barracks of



A NEW ORLEANS HOUSE OF THE NORTHERN TYPE.



THE POST EXCHANGE—NEW ORLEANS BARRACKS.

the New Orleans garrison, two photographs of which are presented herewith; and their superiority over the usual type of government work is easily discernible.

The characteristics of New Orleans architecture are in the main a development from French precedent, as opposed to the English precedent used in the North, a type of architecture quite at variance with that of other portions of the country—so widely different from it, indeed, that the building illustrated by the seventeenth photograph, resembles far more that old work we have left in Greenwich Village than that of New



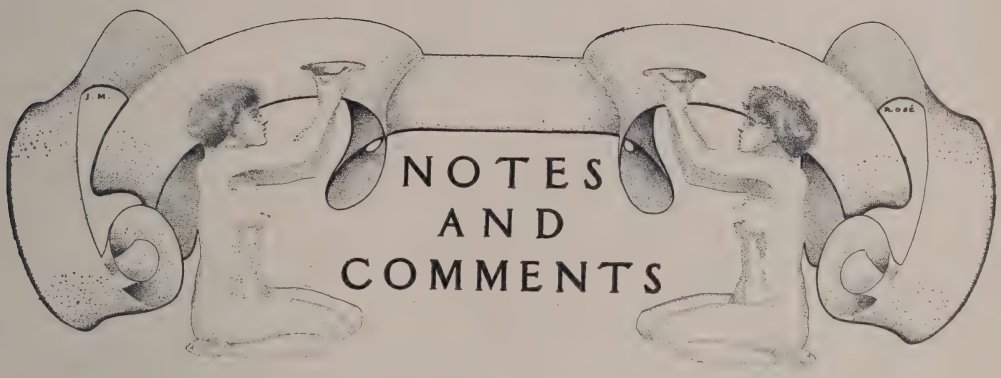
COMPANY QUARTERS—NEW ORLEANS GARRISON.

Orleans. It is as out of place here as would be a piece of Art Nouveau.

The most noteworthy features of all the old architecture of New Orleans are found in the great refinement and beautiful use of stucco, the exquisite character of the iron work, together with a high quality of design. The ability of the builders of old to incorporate all these features in each and every one of their structures seems to have become a habit with them. We are indeed grateful to the masters of old New Orleans for their many excellent works.



OLD PLANTATION VILLA—ST. CHARLES STREET, NEW ORLEANS, LA.



THE CITY PLANNING CONFERENCE

The Third National Conference on City Planning was held in Philadelphia, May 15th to 17th. There could be no better evidence of the growth in America of the town planning movement than the advance which each of these conferences has shown over its predecessor. From the handful which gathered in Washington three years ago, the Conference has grown to a membership of several hundred. In Philadelphia this included a large delegation from Canada, many from the Pacific Coast, and three or four from England. At the same time the exhibition of city improvement plans and schemes as a simultaneous feature of the Conference, advanced, through the liberality of the city of Philadelphia and the efficiency of its local committee, to such proportions as to make it comparable only with the extraordinary exhibitions held last year in Berlin, Dusseldorf and London. It can be truthfully said, also, that the Philadelphia exhibition did not suffer even by these comparisons. It was far stronger, of course, than they had been in American exhibits. In fact, it afforded an extraordinarily complete review of all the town planning work undertaken in this country. And it was by no means weak in its foreign exhibits. Much of interest was shown from South America as well as from Europe. As to the plans for cities of the United States, no one could fail to be impressed by the number, the elaborateness and the wide geographical distribution of these. The exhibition proved extremely popular. The corridors of the City Hall, in which it was hung, were crowded every day and evening. Yet the exhibition was to be viewed for a month. The only way in which the exhibition suffered by comparison with those held last year in Europe, was in the hanging. The gloomy corridors of the Philadelphia City Hall were naturally a much less effective setting than were the spacious rooms of the Royal Academy in London, or of the Palace of Art in Dusseldorf. But to a certain extent there was compensation for this in the fact that the plans were shown in the City Hall, and that the municipality had made the appropriation which rendered the exhibition possible. When one looked up at the huge City Hall, decked with flags from top to bottom, and even carrying a monster electric sign in honor of the city planners, one realized that town planning in America had arrived. More than that, it had officially arrived. It was no longer the hope simply of theorists. This impression was confirmed on entering the large room where the sessions were held and finding it, in extremely hot weather, crowded to the doors, with the mayors of Philadelphia, Pittsburg, Milwaukee, Boston and many other cities, frequent and interesting speakers.

The program of the conference was very rich, both in papers and in social features. The admirable plan was adopted of devoting each of the seven sessions to a distinct phase or aspect of the many-sided subject, and then of putting on the program only one or two formal papers. It was thus possible to select as the writers of these papers the men

most competent to speak on their assigned topics, and to give to each one of them time enough to say something worth while, and yet leave time after their papers had been presented for an illuminating discussion. This discussion was directed to the extent that the first two or three speakers had been chosen in advance and given an opportunity to read the paper.

Many architects were present and architectural aspects of town planning naturally had a place on the program. At the first evening meeting the subject was the Location of Public Buildings. Ernest Flagg presented a paper on "The Proper Distribution of Public Buildings," and Frank Miles Day presented one on "The Location of Public Buildings in Parks and Other Public Open Spaces." These papers were discussed by Thomas Mawson, of the University of Liverpool, and by Mr. Olmsted, chairman of the Conference. Both papers were full of suggestion and interest, Mr. Flagg rather taking away the breath of the foreign delegates by his suggestion that within twenty-five years buildings would be constructed 2,000 feet high, and that public buildings were to be at least as tall as other structures. It is curious in this connection to note, what no one at the conference happened to point out, that some of the city plans most recently made in America, do contemplate as their most striking feature extremely tall municipal buildings. The plans of Rochester and Pittsburgh are examples of this. Another session considered "Buildings in Relation to Street and Site." The paper was written by Lawrence Veiller, and the discussion was by Allen Pond of Chicago, E. A. Kent of Buffalo, Arnold W. Brunner of New York, and Thomas Mawson of England. The English delegates, especially Raymond Unwin, the Garden City architect, and Thomas Adams, the city planning expert of the Local Government, having charge of the new town planning act, spoke often and well, and undoubtedly their presence contributed to the discussions a breadth which they could hardly otherwise have had.

The social features included visits to two fine old types of Colonial mansions. One was the house erected by James Logan, secretary to William Penn, in 1727. It is now maintained, together with a delightful little old-fashioned garden, by the Colonial Dames. The other house, also maintained by Colonial Dames, was the historic Randolph Mansion in East Fairmount Park. The Conference closed with a banquet given by the mayor and City Club at the Bellevue-Stratford. It was a brilliant affair, attended by four or five hundred persons, of whom half were ladies. The Secretary of the Interior acted as toastmaster, and the speakers included the German Ambassador, Raymond Unwin of England, and Mayor Reyburn of Philadelphia, to whose interest and enthusiasm much of the success of the Conference was due.

The Conference held only one brief business session, and at this no resolutions of special moment were passed, except one continuing the present Executive Committee for another year, with the request that a fourth conference be arranged by it for next spring. It appeared the unanimous wish of the delegates that the meetings should be considered as those of a real Conference, and not those of a Congress. Yet there was some evidence that the latter character would gradually develop. This was especially indicated by the admirable report presented by the Committee on Legislation, in which were presented, in tentative form, the drafts of various acts designed to promote or facilitate town planning. These will be considered in more detail at the next Conference.

ART COMPETITION IN YONKERS

The Common Council of the city of Yonkers has appropriated $10,000 for mural decorations in the Council Chamber of the new city hall. This is news which one receives with interest rather than with elation. It is supplemented, however, by the news that Mayor Lennon, acting under an old State law, has appointed three citizens, who are very well chosen for the purpose, to serve as an Art Commission in order that they may institute a public competition for the paintings. The Commission has sent out a program which is to constitute a contract between the city and the artist to whom the award is made and on behalf of the city the committee agrees to award the contract to one of the competitors within one month of the date of the reception of the drawings and to notify all competitors immediately of the award. The jury of award is to consist of the three members of the Commission and of two mural painters who are to be nominated by the President of the National Society of Mural Painters. It is encouraging to find a small city going so seriously about the work of painting the interior of one of its public buildings.

WANTED, A MINISTER OF ART

Those who have labored zealously, but as yet without tangible result, for the establishment of a government Department of the Fine Arts, may feel the encouragement of sympathetic comradeship in learning that a similar movement is afoot in England. Lord Lytton, Sir L. Alma Tadema, Leonard Stokes, Sir James Guthrie, and Sir George Frampton, R. A., are among those who have sent to the "Daily Mail" letters cordially commending the suggestion, made by Hamilton Fyfe. Lord Frampton makes the comment that the "Minister of Art need not be an artist. He could have an advisory board of artists, sculptors, architects, engineers and surveyors. We are the first artistic nation in Europe," he continued. "We have the finest artists. Some of them stand alone in their ability to design beautiful houses. We have the men and the materials. All we want is some controlling hand such as a Minister of Art would furnish." Only last month Senator Newlands, that untiring champion in Congress of art in America, renewed in a dinner address at Philadelphia his plea for a Department of Fine Arts in the federal government, and was roundly applauded by four or five hundred hearers. The idea does not readily down, and with the growing popular appreciation of art and the active interest being taken in same, it seems not unreasonable to think that in time it will triumph. Mr. Cannon bears his years gracefully, but they are piling up, while art never ages.



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KING GEORGE TAKES UP TOWN PLANNING

King George of England has taken up town planning—not with perfunctory royal smile and address, but practically, in the replanning of an estate. It has become possible, and necessary, to rebuild a large property situated in the metropolis, that belongs to the Duchy of Cornwall, and the King, acting for his eldest son until the latter attains his majority, has called upon Professor S. D. Adshead, of the School of Architecture in the University of Liverpool, to examine the property and advise him how best this estate of the Prince can be developed. The report has been submitted, and an official, authorized, statement, says in part:

"At the recent meeting of the Council of His Royal Highness, the Prince of Wales, at which His Majesty, the King, presided, a scheme for the rebuilding of the Duchy of Cornwall Estate at Kennington was under consideration. This scheme practically involves the entire reconstruction of the older property. The proposal is to build improved cottages and small seven and eight roomed houses of two stories over the greater portion of the estate. Apart from a small number of three-storied dwellings, consisting of tenements of two rooms with bathroom, for old tenants, and superior flats facing the oval Cricket Ground, the erection of block dwellings is not contemplated. His Majesty is anxious that a model up-to-date estate shall take the place of the old and worn out property as speedily as possible. The new scheme will be carried out in a progressive spirit, with due consideration for the interests of the present tenants."

The important feature of this statement, from the town planning point of view, is that instead of rebuilding in the ordinary way, house by house or, at best, street by street, the property is to be considered as a whole and in relation to its surroundings, and considered by a town planning expert. Instead of some model cottages and tenements, there is to be, as crown property, a model estate. This can not fail to be an impressive example to other titled landholders. The London "Morning Post," after remarking that it is not uncommon to find still an impression that town planning interest involves, or at least most often includes, various advanced ideas on diet and ethics, says: "The fact that Mr. Adshead, the distinguished expert who has been consulted for the Duchy of Cornwall, is also Professor of Town Planning in Liverpool, will drive into the minds of the most obtuse and preoccupied of the public the knowledge that a new art, expressing a new ideal, has arisen. The architect is no longer to be considered as the servant of each private individual, but rather as master of the community in all that relates to the building of cities. Habit has inured the great masses of the town-bred people, in the mean houses and undistinguished streets that go acre after acre to form a great city. They have no better idea because they have no standard of comparison by which to condemn the present reality. The duty of leading in social reform has been strikingly enforced on landlords by this action of His Majesty." The estate comprises about seventeen acres —no mean opportunity in a city; and the reality of the King's interests in the project is attested by his making a visit lately to Hampstead Garden Suburb to study the layout there.

SETBACK FOR BOSTON

The long-talked-of improvements for Park square and its vicinity, in Boston, have been brough to abrupt termination, at least for the present, by a decision of the Supreme Court. The Court has ruled that the New York, New Haven and Hartford Railroad Company exceeded its corporate powers in conveying the Park Square lands to a real estate Trust, and that therefore the transaction is invalid. This land includes the site of the old Providence Railroad station, and the right-of-way as far as Dartmouth Street. It is valued at $5,000,000, and elaborate plans had been made for its improvement—street changes alone to cost about two and a quarter millions. These were to give relief to the South End and parts of the Back Bay, which long have suffered from insufficient connections. But now the dreams are shattered. There is no question, however, that the railroad can sell its property outright. The Court's objection is to its maintaining an interest in a realty enterprise which is quite outside its corporate powers. We may expect, therefore, that after due delay some other means will be found of carrying through the project which seemed to promise so much to Boston. But there must be real disappointment in the delay, and not a little uneasiness at the thought that the simplest and most obvious way for the road to get rid of the property at a good price would be by its sale in small parcels.

NEW THINGS IN EUROPE

A contributor of the "Boston Transcript" has recently described, at a length of three or four columns, some of those new works in architecture, sculpture, etc., which this season's visitors to Europe will see for the first time. These are the things which, as he expresses it, represent "the permanent additions to the European plant, that stand to the credit of the fall, winter and spring of 1910-11." It is a goodly list. It includes the new windows of the Sistine Chapel, and in Rome the new Palace of Justice, which was opened by the King, in January. Then of course there is the exposition in Rome, which has quite transformed the Castle of St. Angelo and the setting of the Baths of Diocletian. In Venice there is the restored Campanile, and in Naples the monument to King Humbert I. At Monte Carlo there has been constructed an extension of the Casino—that sumptuous Beaux Arts Palace. Jumping to Great Britain, the National Welsh War memorial at Cardiff is conspicuous. In July, King George will lay the cornerstone of the great Welsh National Library. In London, the National Gallery, the Tate Gallery and the British Museum have all been enlarged; there is a handsome new building for the Zoological Society in Regent's Park; on Pall Mall the new million dollar house of the Royal Automobile Club, and on the Thames Embankment, the new home of the London Institute of Electrical Engineers. St. Paul's has a new reredos, which is described as a magnificent piece of work, and to the interior of the Houses of Parliament there have been added five great pictorial panels. The contributor fails to mention the Queen Victoria Memorial, which is perhaps the most important addition of all. In Paris new sculpture includes monuments to Jules Ferry and to M. Blondel, architect, in the Tuileries. At Versailles there is the bronze replica of Houdin's statute of Washington. Hamburg can show this summer the largest telephone exchange in the world; a vast neo-Gothic affair. At Cologne there is a big new bridge of steel and masonry with hugh bastion towers; an immense railway station at Leipzig; a new town hall at Worms; a technical high school at Breslau; a municipal theatre at Posen; an interesting Chamber of Commerce building at Dresden; and another fine bridge there. Near Dresden, also, is a growing Garden City. In Stockholm the Boys' High School has received a series of mural paintings by the artist-Prince, Eugen. In front of the building there has been installed a granite fountain with a high relief panel of boys bathing. There are more things, but is not this excuse enough for going abroad again?

EXAMINATION QUESTIONS IN CIVIC ART

The most recent number of the English "Town Planning Review" contains a list of the examination questions which were propounded to the candidates for diploma and certificate in Civic Design, at the close of the course this year in the School of Architecture of the University of Liverpool. The external examiner was A. V. Lanchester, F. R. I. B. A., and the internal examiners were the school professor and lecturers. The questions, which fill some pages of the "Review," are very interesting, and are enlightening as to the sort of instruction the candidates receive. The following from some of those which relate to Civic Architecture, may serve as types, the candidate being told that, if he pleases, he may illustrate his replies with sketches: "Has the direction of a street any influence on its design?" "What influence has the height of buildings on the proportion and design of streets?" "What are the factors which should govern the design of vistas: (a) the approach, (b) the climax?" "How would you treat the base of an isolated classic building to be erected on ground falling sharply along the line of the main frontage?" "In what respect should the character of buildings affect the design of the adjacent streets and open spaces?" Questions under the head of Civic Decoration included these: (a) "How best can you memorialize a royal personage; (b) a soldier; (c) a statesman; (d) a philanthropist; (e) a poet, author or artist? Suggest a suitable form, treatment, and position for such memorial in each case." "What are the essential requirements to insure success in placing a statue or statues in connection with the portico of a classic building?" "If it is desired to terminate a vista by means of a monument, what consideration will influence the form this monument should take?" "State your views as to the type and arrangement of artificial lighting which should be employed in a large square surrounded by public buildings." It would be most interesting if the "Review" would now give to its readers the best answers.

A VOLUME OF INTEREST

The Royal Institute of British Architects has issued in a handsome volume the "Transactions" of the Town Planning Conference, which was held in London under its auspices last October. The Proceedings make a book of more than eight hundred pages of small type, and in addition there are many pages of maps and illustrations. The papers and discussions are given in full: those that were given in French or German are accompanied by complete translations; and the volume as a whole presents not only the most comprehensive review of modern ideas on city planning, but an international symposium which, because of the varied points of view afforded, is of extraordinary interest. The book is divided into three parts. Part I. contains the Record of the Conference. It includes an account of the various personally conducted visits and excursions, which were such an interesting and valuable feature of the Conference; and the addresses that were delivered at the banquet. Part II. is devoted to the papers and discussions. It is divided into seven sections. Section one considers the Cities of the Past; section two, the Cities of the Present; section three, City Development and Extension; section four, Cities of the Future; section five, Architectural Consideration in Town Planning; section six, the Special Studies of Town Plans, and section seven, Legislative Conditions and Legal Studies. In this division of the subject sections one, two and four contain the papers and discussions of the main, or morning sessions. But the other papers and discussions are not of less interest and value. Part III. of the volume is devoted to an account of the exhibitions of maps, plans, drawings and models as shown at the Royal Academy, in the Guildhall, and at the Royal Institute. This part is very profusely illustrated. Of the success of the meeting, there could not be more convincing testimony than is afforded by this handsome volume, nor could there be better evidence of the efficiency with which the affair was managed.

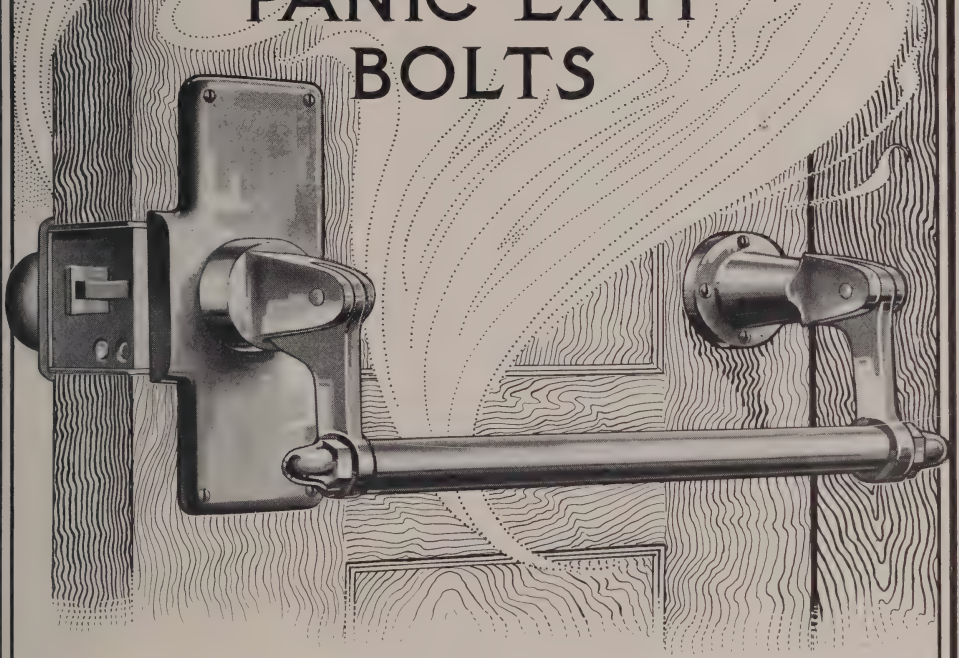
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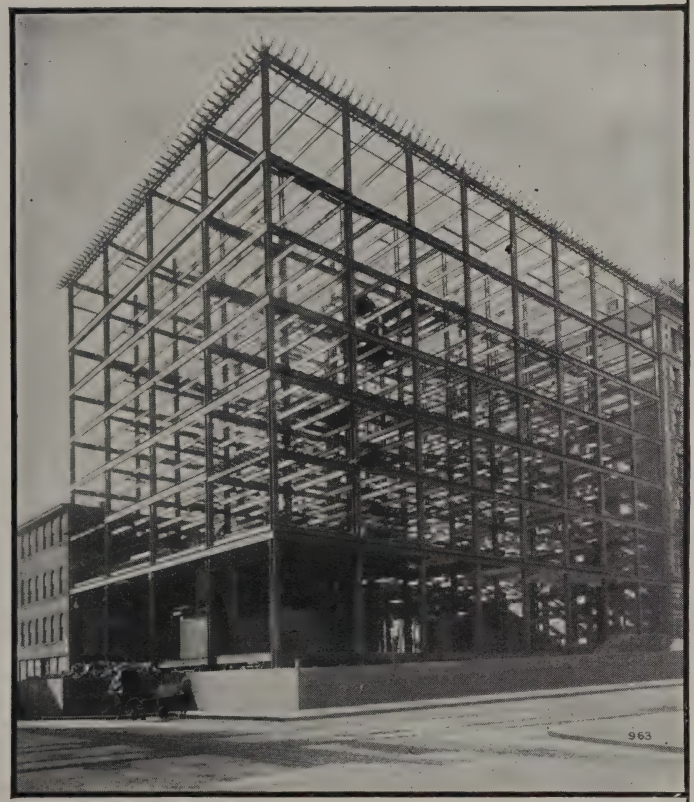
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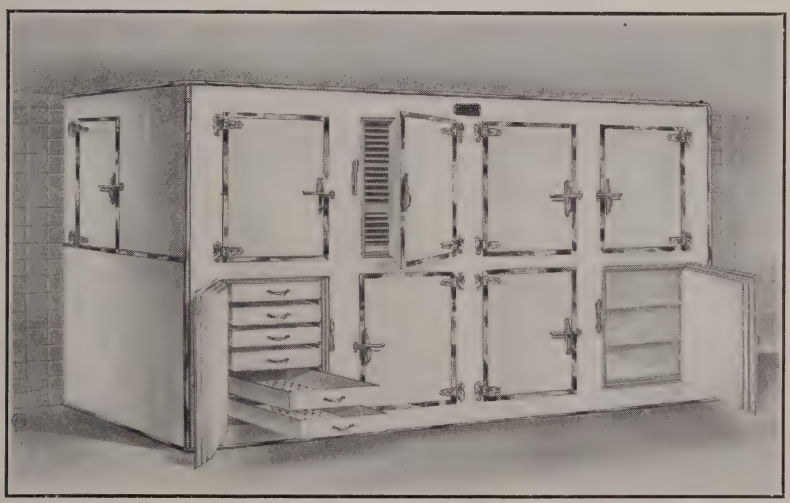
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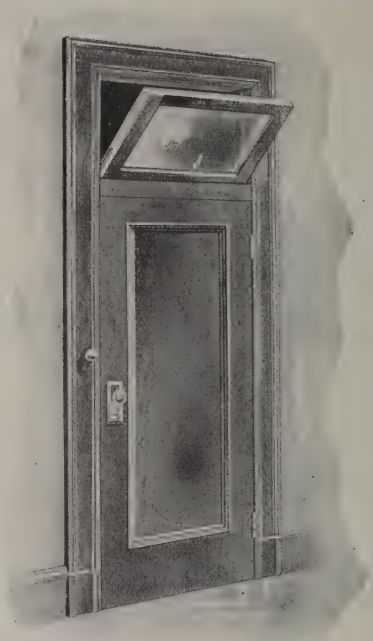
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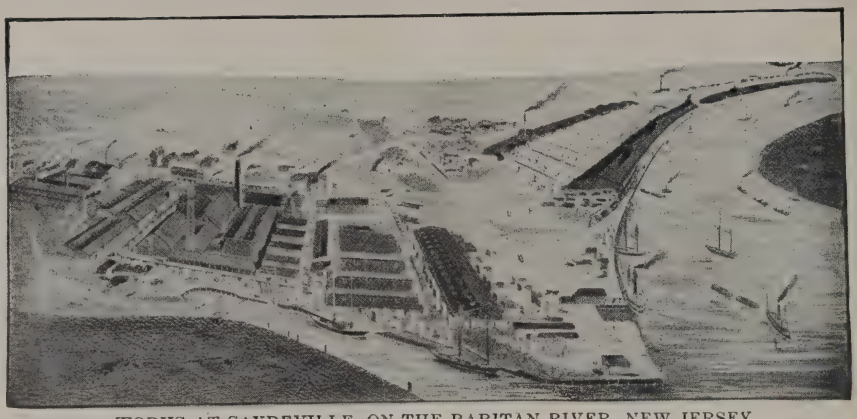
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INTIMATE LETTERS OF STANFORD WHITE



CORRESPONDENCE WITH HIS FRIEND & CO-WORKER AVGVSTVS SAINT-GAVDENS



EDITED BY HOMER SAINT GAVDENS

I.

THE FRIENDSHIP between Stanford White and Augustus Saint-Gaudens dates, according to the sculptor's own account, from the day they first met in the latter's studio in the German Savings Bank Building on the corner of Fourteenth Street and Fourth Avenue in New York City, some time between the years 1875 and 1877. Of this meeting Saint-Gaudens has written:

"Here, too, in the German Savings Bank Building were brought to me, by I do not know who, a couple of redheads who have been inexplicably mixed up in my life ever since * * * I speak of Stanford White and Charles F. McKim. White * * * was drawn to me one day as he ascended the German Savings Bank stairs by hearing me bawl the 'Andante' of the 'Seventh Beethoven Symphony' and 'The Serenade' from Mozart's 'Don Giovanni.' He was a great lover of music. I gave a false impression, for my knowledge came only from having heard the 'Andante' from Le Brethon ten or fifteen years before, and the 'Serenade' from a howling Frenchman in the Beaux Arts who could shout even louder than I, and sang it in a singularly devilish and comic way * * *."

More probably, however, what attracted the men to one another was the fact that both were then serving an apprenticeship under their respective mentors upon the construction of Trinity Church in Boston, Mass. For White had entered the employ of H. H. Richardson in 1872 and there slaved for him until he went abroad in 1878, being in especial Richardson's chief factotum during the building of Trinity, though at the time only twenty-five years old, while Saint-Gaudens had obtained work under John La Farge, then in charge of the decoration of this building, painting for his master the figure of St. Paul on one side of the chancel arch.

Whatever the fashion of the meeting, however, upon it White obviously found

Saint-Gaudens' high ideals so thoroughly in keeping with his own that they promptly entered upon a friendship which endured unbroken until White's death. From the moment they set eyes on one another, their intimacy matured rapidly until in 1877 Saint-Gaudens left the United States for a stay of three years in Europe. Between his departure and White's joining him in Paris in 1878 came the first period when the mutual interests of the two, so separated, brought about the opening series of letters between them, a series which centered chiefly around a couple of commissions wherein White designed the architecture for Saint-Gaudens' statue of Robert Richard Randall and the tomb for X—— of New York.

In 1878 White joined Saint-Gaudens in Paris, becoming a member of the sculptor's family from time to time. Later Charles F. McKim also appeared and the three took a memorable trip down the Rhone and through the south of France.

Upon White's return from Europe Richardson desired to employ him anew; but, as the original firm of McKim, Mead & Bigelow was by now dissolved, and opportunity offered for a fresh combination, White chose rather to assume Bigelow's place. So, in the new office of McKim, Mead & White the latter began work upon the pedestal he was to execute for the sculptor for a monument to Admiral Farragut. And, consequently, during these months between the return of White in 1879 and of Saint-Gaudens in 1880 there developed the second group of letters mostly dealing with the Farragut.

For the ensuing seventeen years the two men were close in one another's confidence, especially up to 1890. Yet, through these years, since they saw one another frequently, were intensely busy upon their own devices and poor letter-writers at best, their correspondence became of the scantiest, in no way reflecting their intimacy.

In 1897 Saint-Gaudens sailed for Europe, where again he remained three years. Then, on his return to America, he went to live in his country home in Cornish, New Hampshire. Through this last period their correspondence was renewed once more, though as various activities and interests had drawn the men apart, it never returned to its old volume.

The letters to come then are, for the most part, chosen from those from White to Saint-Gaudens rather than from Saint-Gaudens to White. They are grouped into the three divisions I have named: those which immediately follow, originating during the time Saint-Gaudens was upon his first trip abroad previous to being joined by White; those in the second article coming from the period between White's first return to this land and Saint-Gaudens' return after him; those in the third installment containing letters between the years 1900 and 1906, letters which show, in a measure, how the affection of the two was maintained.

White's correspondence is fragmentary, hard to decipher, frequently written on tracing paper, more often on both sides of the sheet, jotted down in pencil and at the headlong speed with which the architect accomplished all things. So by now, the manuscript being very ill-preserved in the studio for thirty odd years, covered with clay dust, smudged with plastoline and the rubbing of pencil marks, I ask pardon for my clumsiness in deciphering portions, for the few omissions I have been forced to make, and for the occasional words I have been compelled to supply.

I will begin with a letter undated as to year, but probably written in 1877. It shows how from the outset White displayed unusual energy and devotion in the cause of his new intimate. Indeed, this correspondence is made chiefly valuable by exhibiting the manner in which the generous-hearted architect was ever intent upon the welfare of his friends, lavish with his advice and encouragement, untiring in his efforts to aid. Big in mind and body, White possessed not one belittling drop of jealousy. Never was a man more ready to recognize good work in another; never a man more quick to praise, never a man more modest concerning his own productions. The initial scheme mentioned in this letter fell through. Yet it was largely because of just such efforts as these on

White's part to keep Saint-Gaudens in Richardson's mind that Saint-Gaudens ultimately received the commission for the Shaw monument for Boston, Mass.

White writes:

"118 East Tenth St.,

"Saturday morning, May 4th.

"Dear St. Gaudens:

"Oh, most illustrious of the illustrious. I scent a big job for *thee,* not for me, mind you. This is but an intimation, a forerunner as it were, of what *may be,* not what *is.* Neither are you to say that you heard anything about it from yours truly.

"All this 'highfalutin' means that I have just been paying a last and final visit to the abode of the Great Mogul* at Brookline, and there tackled the Senate Chamber, and between us both I think we have cooked up something pretty decent. It was a very difficult problem to work out, and it suddenly struck me, as I am happy to say it struck him, that it would be a good thing to let a certain 'feller,' called St. Gaudens' loose on the walls. This is no exaggeration; 'loose' is decidedly the word to use. There are about one hundred and fifty feet by twenty feet of decorative arabesque, foliage and the like, and work in panels, after the manner of St. Thomas' panels. There are two marble friezes in the fireplaces, and one damn big panel for figures, Washington crossing the Delaware or cutting down a cherry tree, about forty feet by eight feet, also in colored cement, and a lot of little bits beside. The whole room is to be a piece of color, Egyptian marbles, your colored relief work and mosaic. I am absolutely sure that you will be written to about it, though of course not sure that an arrangement can be made. But, if you do get it, you will have a chance to immortalize yourself like Giotto or Michel Angelo.

"I suppose Richardson will write you full particulars and that 'you must give a very reasonable estimate,' and that 'you will have a chance you will never get again,' etc., etc. I should advise one thing: if any arrangement is made, that you insist, except of course in general direction, on not being interfered with by Richardson or anyone too much.

'If you do the work, you will have to come home for a year or two, but with such a chance, or rather for such a chance, I should think you would go to Balahak.

"* * * I will write you before I sail for Europe, and I may ask you to look me up a cheap room in the fifth story of some building. You must help me to avoid being fleeced when I first get there. Indeed, I mean to test your friendship by boring you a good deal in many ways.

"I do hope that you will get the Senate Chamber, and my only sorrow is that I will not be there to apprentice myself under you and learn something about decent art. Don't count your chickens before they are hatched, however.

"The Dexter sketch is bully. I did not see Armstrongs medallion; sorry. I did get Michel Angelo's photograph. But I wanted yours. Here I haven't any room to write! Hell. Good-bye! Good-bye! Good-bye! I will write again soon.

"Ever yours,

"S. W."

With this letter, leading to little but demonstrating much, as a preface, let me turn to the series that cover the first commission on which the young men labored so enthusiastically: the monument for the tomb of X—— of New York. Five of these letters were written before White's trip to Europe, four after his return. Yet to preserve the context I will place them in one group and that in this time previous to the voyage across the Atlantic.

The first letter is undated. Mrs. Gilder referred to therein was the wife of Richard Watson Gilder, the editor of *The Century Magazine.* At that time she painted to a certain extent and, with her husband, became active in the movement upon which White and Saint-Gaudens bestowed such energy towards resurrecting the art and architecture of the United States from the slough into which it had fallen. White writes:

"118 East Tenth St., New York.

"My dear St. Gaudens:

"What ragged letters I have been writ-

*H. H. Richardson.

ing you. Three to one I believe this is. But then yours, though I confess somewhat desultory, was a royal one and paid up for a dozen of mine. Who, by the way, do you think has it now—I mean your letter? Mr. Gilder. Mrs. Gilder heard I had a long letter from you and immediately desired my acquaintance. Complimentary, wasn't it to me? Oh! But isn't she lovely. Isn't she perfectly charming and sweet. She has given me a photograph of her baby, which I am to deliver to you in person. Had she but given *me* one of *herself* I should have been perfectly happy * * *.

"I shouldn't wonder but that X—— would go the nine thousand dollars, provided the other sculptor estimates higher than you did—*which I feel sure he will.* Now, I have no doubt you are cussing and swearing all this while, and saying, 'Confound the man; the thing can't be done for anywhere near the sum,' etc., etc. In that case, my dear boy, all you have to do is to think up some brilliant idea that can. And as for the hundred or two dollars, let them go to hell. By the way, how long will you take to do the work? I mean finished in stone? I told X—— eighteen months to two years. How's that, me boy?



STANFORD WHITE'S CARICATURE.

"I hope you will let me help you on the Farragut pedestal. Then I shall go down to fame even if it was bad, reviled for making a poor base to a good statue.

"Did Richardson write you about the Albany matter? I am afraid it has gone to grass. I haven't seen him since. I hope you answered my last at once.

"I sail on the 18th of June, unless something happens—something always does happen!

"Good-bye."

(Signed by White's caricature.)

Again—

"Dear St. Gaudens:

"Enclosed you will find a very rough and very bad sketch traced from a hasty finished drawing of X——'s tomb—the *Honorable* X—— I should say. He has accepted it and wishes to go right ahead, and you to start work the minute you get in Paris. Oh! he is a most Honorable gent, indeed! He has gouged me out of half of my commission. What end of the horn I will come out of before the thing is finished I am sure I don't know. Confound the man! The commission always charged on monumental work is from ten to twenty-five per cent., according to the size and cost of the work. He said he wouldn't give more than five per cent. to any man, etc. My first inclination was to pick up my hat and bid him good morning, but I remembered that I was poor and young and had run in debt to get abroad and that it might interfere with you. So I told him I would think over the matter, which I did and swallowed my pride and principles and accepted his damned five per cent. That, by the way, is not on the total cost of the monument, but on the cost minus your work, which is also somewhat unfair, but not so much so as the other. Now, my dear boy, I am afraid I have given you too much work for your shilling; but in case I have not



C—Richard Watson Gilder B—Stanford White
A—August Saint-Gaudens

GROUP OF ARTISTS, ARCHITECTS, LITERARY MEN AND MUSICIANS IN STUDIO OF SAINT-GAUDENS IN THE EARLY EIGHTIES.

PUBLIC LIBRARY

and you will be able to make a respectable profit on it, I may ask you to give me a hundred or two dollars. I do this because I shall have to superintend the putting up of your work and because my first sketch included the whole thing. But in case X—— is as hard on you as he is on me, why we will grin and bear it together. However, we will arrange that when we meet, though in *no* case will I listen to your paying me anything unless you make a little pile yourself.

"X—— said he would limit me to twenty thousand dollars. I allowed you eight thousand and my estimates barely scrape under the twelve thousand remaining. Now, old boy, I am afraid I have not allowed you enough. Your work will include the band of angels around the column, and four little symbolic figures at angles of the superstructure * * *."

(Here a page of the manuscript is missing.)

"However, I may get into a row with X—— before I leave and the tomb may go up, too; but I will try not. I will write again to you next mail, and close abruptly, with my respects to your wife and love to you."

(Signed by White's caricature.)

Again—

"Tuesday, June 21, 1878.

"Dear St. Gaudens:

"Yours just received this morning, and I thank the Lord for getting it. I began to think you were disgusted with me, which would have been very wrong; or that you were again attacked with the fever, which would be worse; or that, which would be worst of all, you had gone to Rome, which I hope to heaven you will not do until after I have left Paris.

"It is just like you to offer me a bunk. Do you think I would inflict myself upon you? We shall see. I have been working like Hell and Damnation and have just been able to finish the drawings and put them in such a state that contracts can be taken on them. They are at present estimating, and it will take a week before they are in. So you see I have had to put off my passage, and I now sail on the French steamer, Perieve, on Wednesday, July 3d. Who do you think is coming with me? Even McKim. I am tickled to death. He is coming over for but a six weeks' trip but still it is perfectly jolly. We will land at Havre and take the express train for Paris and so will arrive there I suppose about the 15th or 16th. I will pay my respects on you immediately.

"I have come to the conclusion, and I feel almost sure that you will too, that eight figures will be too much for the monument. So my present idea is as follows: At the front put four figures of angels, well in relief, or put a figure in between the two in relief, but on the sides and back arrange some conventional foliage or flowers. It would give it more dignity and it seems to me a centre of interest which the mere fringe of angels would not have. However, all this is *your work* and for *you* and you only to decide, and I am going to impress the same on X——. The above scheme would only have five figures and would give both you and the cutters less work, would it not? * * * However, for Heaven's sake, not considering any two or three hundred dollars to me, what you want to do is to estimate on the work, giving a full and fair profit to yourself. Then if X—— refuses to accept, let us cook up some scheme that will come within the figure * * *."

Again—

"Probably October 23, 1879,
"New York."

(Caricature of White and Saint-Gaudens.)

" * * * The plans were sent to Batterson in Hartford, and he returned them with the same bid as Fisher & Bird, which is twelve thousand five hundred dollars. This seemed to X—— mighty suspicious, and he was kind enough to suggest that perhaps I told one man what the other's bid was. I could hardly resent this as I should have wished, since so much hung on avoiding a row with him. I asked him, however, rather sharply if he meant to insult me, so he has not repeated the remark again, but has acted in such a manner

that it was hard work restraining myself from walking right out of his office. * * *

"I have resolved not to go near him again unless he sends for me; and, when he will decide about his monument I haven't the slightest idea.

"The first or second time I saw X——, he asked about you and your work. I told him that the cross was almost finished, and that you were working on the angels and would probably have them cut in place, and that you might be four or five months behindhand on them on account of sickness, etc., etc. X—— said he was afraid you had taken too much to do. 'We mustn't be too greedy,' he said. * * * I told him that whatever work you undertook he might be sure you would not slight. Whether this satisfied a man who has no idea beyond 'sticking to his contract' I am sure I don't know.



CARICATURES BY SAINT-GAUDENS.
Full length figure—Stanford White
Lower head—Chas. F. McKim.
Upper head—Wm. Gedney Bunce.

"He also expressed a desire to see photographs of his work. I told him the work was in too rough a condition yet, and he again was very much perturbed at your not having contracted for your block of marble, as 'marbles were going up.'

"When X—— was in Newport, he spoke to La Farge about your being behindhand, and La Farge told him you could work better and quicker under pressure of time than anyone he knew.

"Still, save the time I saw him about the Farragut pedestal, he, X——, has always spoken pleasantly about you. * *

"By all means keep friends with him. As Cisco says, he is troubled and morose and may not mean to be as piggy as he is. I should write him a very pleasant note, saying how sorry you were to hear of his son's death; that you had the cross finished and would send it over at once; that you were working on the angels, but might be behindhand on account of sickness, etc., etc.; that you were coming home in the Spring, and, to avoid any delay in the work, you would, if it was necessary, have the block put up and the angels cut in place. * * *"

In the next letter White speaks of the Randall commission, in which the two were interested. More of it will come later on. White writes:

"57 Broadway, New York,
"November 2, 1877.

"Dear Gaudens:

"* * * I am so busy I hardly know which end I am standing on. I have probably forgotten lots of things you told me to do. I think the X—— angels splendid. Look out you don't get them *too* picturesque. I think the tree trunk should be much thicker, especially at the base. I will write you fully by next mail. You tell me to wait before seeing Dr. Dix until your design for the Randall statue comes. Why in Hell don't you send it? This has to go by the supplementary mail. In awful haste,

"Thine lovingly,
"S. W."

Here, for the moment, I will depart from my programme to insert one letter from Saint-Gaudens to White, that I may reveal a glimpse of the nature of the man for whom White made such sincere efforts. No one could have been more grateful than the sculptor and this letter, which I give in part, typifies his attitude. Saint-Gaudens writes from Paris on November 6, 1879.

"* * * I have made up my mind to the disposition of the figures as you see them in the photograph. I've tried putting two angels between the trees instead of one; but it wouldn't work. What I want you to do is to have the moulding in the stone directly under the figures left *uncut,* because I think it would be better straight up with the lettering running around occupying the space the moulding would take.

"I have indicated the inscription a little and you can see it in the photograph. Tell me what you think of this and if it can be done, or what you can suggest instead. Or is it absolutely necessary that that moulding should be there? Again, tell me how you like the tree and whether you would object to its coming over and consequently almost entirely concealing the moulding over the angels; or must I make the leafage come under the moulding? About this your word is law * * *.

"I haven't the slightest doubt but that all will be right. X——'s contract with me is that he pays for the marble delivered in Paris. I will see to-night, but I think nothing is said about the freight to New York. I never pay that, and he knows it. Of course, if I don't bring the marble to Paris, I'm certainly not going to pay the freight to New York from Italy. He gets his tomb cheap enough as it is. I must say, though that X—— used to be very brutal to me at times, and yet afterwards did all he could to push me. I think his 'bark is worse than his bite.' But, nevertheless, it's disgusting.

"I'll finish the cross in a day or so, now as I have leisure, and send it right on. I don't think I'll write X—— until then and when I do, I will say but a few words and send you a copy of what I send him. We 'too greedy?' What would a person call him, I wonder? * * *"

Now, to return to White's letters again. The architect writes:

"Saturday night.

"Beloved:

"By all means I think you better write X—— about his angels. I think they are busting, and so do all of us. But X——, and above all Mrs. X——, may have some preconceived notions. So if you write, she will know something of what to expect. The chief reason I say this is because somebody was in the office and saw the photographs and asked me if it was a musical party and seemed somewhat shocked when I told him it was to go over a tomb. Some people are such damned asses that they always think of death as a gloomy performance instead of a resurrection. Then X—— and Madame are blue-nosed Presbyterians. I would see them all to the Devil, though. I think, however, to break their fall I should write them a buncombe note about looking at death as a resurrection, etc., etc., that you have placed three angels in front, one praying, two playing on the harp and lute, and all chanting the

lines, Allelulia, etc., etc., which were written underneath, and that from the back sprang a symbol of the tree of life, the leaves of which form a cover over the heads of the angels. * * * You of course will write this a damn sight better, and I only bore you with it because two fellows sometimes think more than one.

"About the angels, I think they are perfectly lovely. McKim said, 'By golly, what a fellow St. Gaudens is!' and borrowed them to show to Mrs. Butter Bunce, and Weir thought they were gorgeous, and even Babb said, 'H-m-m,' which is lots for him.

"Now for the architectural criticism: Don't mind if I tread on your side of the question sometimes. I think, of course, that they ought to be and that you will make them as severe and unpicturesque as possible. As for the angels in the front, I will get down on my knees and say nothing.

"I think you should make the tree, trunks and limbs and foliage very architectural. I like, however, the trunk and limb shown on the three-quarter view very much. I am sure I would make the angel behind with a scroll. I have enclosed some tracings I made over the photographs. I would not have the edge of the leafage so sharp and flat. You certainly want deep masses and dark shadows. But you must take care to make your holes so the water will run off; then, when it freezes, it won't take off a head or hand or leaf. I think some of the leaves should be well under cover. But in no case let the light of heaven come through the canopy of leaves; that is to say, don't have a hole in it."



Stanford White.

ARTISTS, ARCHITECTS, ETC., ASSEMBLED TO HEAR MUSIC BY STANDARD PHILHARMONIC QUARTETTE.

Photograph taken in Studio of Augustus Saint-Gaudens.

And, finally—

"April 1st, April Fool's Day, '80
"Doubly Beloved:

"Damn Fisher & Bird! Damn X—— and damn, Oh! damn, Babcock. You're such a bully boy by mere contrast that I would do anything for you. Oh! cuss it all; I can't say what I want to say, only don't, for * * * sake, don't make me feel as mean as you have made me feel by saying you are bothering me and feeling sorry for things you did in Italy and what not. Good * * * man, Hell and the Devil, what do you mean? If ever a man acted well, you did; and I ought to have been kicked for many reasons. Thunder and guns! Nuff said.

"Also, if you think I am going to charge any friend, much less you, with any crazy telegram of sixty words, you're pretty darn mistaken. Also, the idea of my having any bill against you is a little too thin. I have been utterly ashamed of myself at not sending your wife before this my share of the expenses while I was in Paris. In not doing it I have kept my promise to you; look out that you do the same to me. It shall go soon, though, and pretty damn soon. I will write you about the Randall definitely in a few weeks. A simple pedestal is all we can have I am afraid. Damn it all, when will ever the time come when I can write you something you would like to hear.

Yes, you are right—Mademoiselle Genee is a brick of the first water. I wish I could find time to go and see her, but life at present is a burden to me.

"McKim has been quite sick. I am writing this by his bed-side. He will be all right soon. Love to Louis and Madame.

"Affectionately,
"S. W."

Such was the tone of White's letters through all his correspondence with his intimate friend. In the commission which I have dwelt upon, however, his generous endeavors again came to no purpose, for the angels were doomed to furnish the first of that series of fires which from time to time destroyed portions of the sculptor's work. When these nine-foot figures were at last completed, the monument was sent to the cemetery to be cut on the spot in an Italian marble, imported at much pains. In order to farther the work during the Winter, a shed was built around it. There the task drew to within three weeks of completion when one night the entire structure burned to the ground, leaving the stone so badly chipped as to be useless. Apparently, the calamity was due to an incendiary who bore the sculptor a grudge, though nothing could be proved. The saddest part of the whole matter was that, X—— having died, the family refused to provide the funds needed to reconstruct the work, so that the efforts of the young men remained forever in vain.

Recompense came later, however, when, with the Farragut monument which followed, both Saint-Gaudens and White reaped an unexpected share of recognition. For the most part the ensuing installment of White's letters will deal with this monument.

[EDITOR'S NOTE.—The second installment of the Stanford White—Saint-Gaudens letters will be published in the September issue of The Architectural Record. The October number will contain the final contribution.]



AN ARCHITECTVRAL INNOVATOR

SOME HOVSES BY LOVIS CHRISTIAN MVLLGARDT, ARCHITECT

ORIGINALITY IN THE practice of any art, and particularly in the practice of a utilitarian art such as architecture, is very rare; and still rarer is an originality which is capable of justifying its own innovations. The innovator usually becomes too conscious of his originality, and too impatient of the failure of the public to accept it at its author's own valuation. Thus he loses touch with what is best in the tradition of his own time and country, and wastes power and energy which should be used in constructive work, in what is generally a losing battle against convention. The highest and most edifying originality rarely assumes a revolutionary attitude towards tradition and usually takes its own achievements in a spirit of quiet self confidence and innocence. The amount of success it can obtain will depend upon the extent to which the innovations really meet a local or contemporary need.

Mr. Louis Christian Mullgardt, some of whose work is illustrated herewith, is emphatically an original designer. While he has had no sufficient opportunity as yet to give free and full expression to his gift, the freshness of his vision and the novelty of many of his technical expedients will be manifest to the most superficial observer, while at the same time it is equally obvious that his innovations have not been conceived in any perversity of spirit. He is a man who goes his own way, because he has to go his own way; but there is no implicit assertion that his road is the only right road, and the road itself can be traced back to a familiar country and opens up a vista towards an architecturally more habitable region.

Mr. Mullgardt, as his name indicates, is partly of German parentage; but he is American born and has had a very varied practical experience in architectural work. He is a Harvard graduate, whose native taste for design made him adopt architecture as a profession and whose first experience was obtained in the office of H. H. Richardson. Subsequently he entered into the employ of Mr. Henry Ives Cobb, then practicing in Chicago; and during the years he spent in Mr. Cobb's office, he had a good deal to do with the design of a number of important buildings. He contributed for instance, to the work on the Fisheries Building at the World's Fair, to the Illinois Athletic Club and the Newberry Library. His residence in Chicago was coincident with the most suc-

cessful period of Mr. Louis Sullivan's career; and, like many of the younger Western architects of that time, he was influenced by Mr. Sullivan. We believe that he never practiced on his own account in Chicago. When he left that city, he went abroad on a somewhat prolonged vacation, the end of which found him in London; and in London he remained for many years. He resumed architectural work in that city, and contributed to the design of important buildings—such, for instance, as the Savoy Hotel. He was, indeed, very well established in English architectural practice and would have remained there had he not decided for family reasons to pull up stake once again and move to California. He has had an office in San Francisco for only about four years; and the houses illustrated herewith have all been designed during that interval.



RESIDENCE OF MR. L. W. WOLLCOTT.

Berkeley, Cal. Louis Christian Mullgardt, Architect.

Many of these houses are, as the reader will notice, suburban villas, situated on or near the street. Such cottages and bungalows do not give an architect much of an opportunity, but these little houses which came first in the chronological order of Mr. Mullgardt's work were an immediate success. The prevailing architectural taste in California is probably lower than it would be among people of corresponding means in the East; but Californians are, perhaps, quicker than their Eastern fellow-countrymen to welcome novelties in the fine arts—particularly when the novelty, as in the case of Mr. Mullgardt, has its traditional basis more in Spanish domestic architecture than in that of any other country. The Californian prepossession for architectural forms, derived from Spain, usually expresses itself in a frivolous and furious gesticulation and capering to what is supposed to be the music of the old Mission buildings. Mr. Mullgardt's first houses, on the other hand (such, for instance, as the cottage of Mr. L. W. Wollcott, at Berkeley), were sober, simple and self-possessed adaptations of Spanish street architecture to modern American uses. Like the old houses in



RESIDENCE OF CHAS. W. FORE, ESQ.

Piedmont, Cal. Louis C. Mullgardt, Architect.

Monterey, they were placed firmly on the ground, were devoid of ornament, and had overhanging roofs, which, from certain points of view, had an effect similar to that of a Spanish sombrero. The walls were, however, necessarily very much more broken by windows than in the older Spanish building; and this fact compelled the architect to dispense with large, bare, unbroken wall spaces, upon the effect of which so much of the dignity of the old Spanish buildings depended. He was obliged to seek sources of architectural interest in other directions; and this he soon came to do.

The cottages designed by Mr. Mullgardt quickly helped to bring him some larger commissions, and in the design of these larger houses he was able to show much more clearly and completely what he was really driving at. He showed himself to be essentially, if not exclusively, a landscape architect—an architect who saw a dwelling not on paper, but as a landscape painter might see it. His houses took form in his mind as an accent and an element in a certain group of natural surroundings. It was designed both to fit into its site and in certain cases to fit the spirit and the general forms of an entire countryside. Mr. Mullgardt, that is, was a landscape architect not in the sense that he knew where to plant shrubs and how to make them grow, but in the sense that he knew how to make a house grow out of the whole group of natural surroundings which entered into any relation to it.



RESIDENCE AT PIEDMONT, CALIFORNIA.

Piedmont, Cal. Louis C. Mullgardt, Architect.



GARAGE FOR S. O. JOHNSON, ESQ.

Berkeley, Cal. Louis C. Mullgardt, Architect.

The best of his houses are moulded to their sites; they are softened and enveloped by the neighborhood foliage; they are warmed and tinted by the sunlight; they give one the sense of breathing the very air. In short, they have a way of appearing to live on the spot, where they happen to have been put.

Mr. Mullgardt has evidently been fascinated by the Californian landscape;



"THE POPLARS"—A CALIFORNIA HOUSE.

Berkeley, Cal. Louis C. Mullgardt, Architect.



SIDE ELEVATION OF RESIDENCE FOR ARTHUR G. NASON, ESQ.

and it is no wonder that he has been. It is surely one of the most perfectly modelled and composed landscapes in the world. One does not have to go in search of picturesque and charming points of view. Its most ordinary aspects are gracious and bewitching—wherever it has not been ruined by houses. Moreover, it is a landscape which has been wrought particularly for human habitation. The scale of its valleys and hills, the character and distribution of the foliage, its quick response to planting and cultivation, its climate—these and a score of other characteristics make the countryside of the Coast districts of California the best place in America in which to live a wholesome



THE RESIDENCE OF ARTHUR G. NASON, ESQ.
Claremont Manor, Cal. Louis C. Mullgardt, Architect.



TERRACE DETAIL—RESIDENCE OF HENRY W. TAYLOR, CLAREMONT PARK, BERKELEY, CAL. LOUIS C. MULLGARDT, ARCHITECT.



RESIDENCE OF HENRY W. TAYLOR, ESQ.
CLAREMONT PARK, BERKELEY, CAL.
LOUIS C. MULLGARDT, ARCHITECT.

BOSTON PUBLIC

and varied country life, and at the same time the landscape in which an architect with any imagination would most prefer to build a house. It offers the architect opportunities of fitting buildings to landscape, which certainly are not surpassed elsewhere in the world. Any architect, who is also a bit of a poet, as Mr. Mullgardt evidently is, cannot but be fascinated by visions of castles and villas which would constitute not a desecration to the landscape, as are the tied, to an extent that a house situated directly on a street never can have. Obviously, it is extremely difficult to obtain photographs which do justice to the subtle and elusive intimacies which an architect may create between a house and its site; but the reader can, we believe, get some idea of the unusual character of the relation between Mr. Taylor's house and Mr. Taylor's hill from the accompanying illustrations. The distribution of the masses of the build-



SIDE ELEVATION—RESIDENCE OF HENRY W. TAYLOR, ESQ.

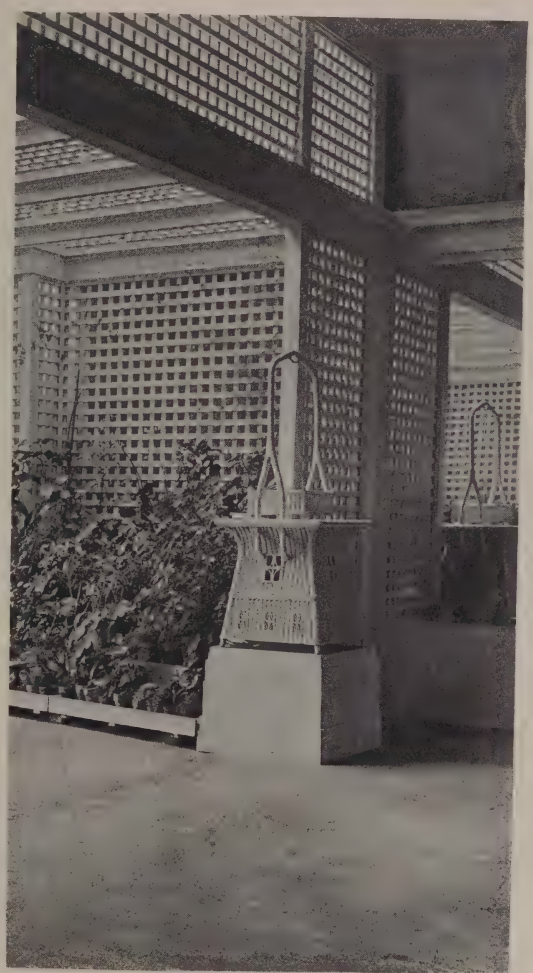
Claremont Park, Berkeley, Cal. Louis C. Mullgardt, Architect.

great majority of present buildings, but its crown and glory.

The only house, in the design of which Mr. Mullgardt has had an opportunity of expressing his talent at its best, is that of Mr. H. W. Taylor. It crowns a high hill back of Oakland. Because of its site it becomes a conspicuous object in the landscape from many different points of view in the neighborhood; and it is seen in immediate relation to a certain amount of unoccupied land and certain masses of foliage. Thus it really has surroundings, into which it can be ing, the salient roof, the grouping of the windows and the contrasts and harmonies of color, all contribute essentially to the intimacy. Yet, one can hardly account for it by any enumeration of technical expedients. Back of it all is a gift, which enables the architect to make his detail piquant while at the same time keeping it subdued, and to design a house for which the hill had been waiting since the day of its birth. Mark the way in which the sky-line of the house continues and completes the sky-line of the hill, and the way in

which the salient chimney rises at just the right point for the purpose of tying together the two slopes of the hill.

Neither is the house disappointing on a nearer view. Examine, for instance, the photograph taken from the street, showing the fence bounding one side of the property. Remark how naturally the building rises out of the ground; how solid it is near the earth, and how cleverly the necessarily large number of openings are grouped above a single level. Remark how the terracing of the hill to the left of the house ties the land to the building, while at the same time the low, dense planting prevents its effect from becoming merely architectural. Remark how much gayer and more entertaining the old Spanish forms have become in this rendering. The building instead of being planned as a fortress to exclude sunlight and the air has been opened up and ventilated. The sunlight and the air have been made welcome in good, wholesome American fashion, while at the same time the structure has been kept substantial and dignified by the solidity of its lower parts.



Interior Detail.

RESIDENCE OF HENRY W. TAYLOR, ESQ.

Louis C. Mullgardt, Architect.

The photographs necessarily fail to do any justice to one of the interesting and original aspects of Mr. Mullgardt's work, and that is to his use of color. He realizes in the first place that color has a more important part to play in the architecture of California than it has in that of the Eastern states. "Florida and California," he says, in his paper on the "Use of Color in Architecture," "with their Oriental atmosphere show a natural tendency in that direction, partly due to early Spanish influence, but largely because climatic conditions call for it. The Occidental has not fully awakened to this fact as yet; but he will, as is proven by the more extensive use of the lighter tints, approaching white, in the walls which he builds to-day. We are beginning to realize that it is the white wall which makes the blue sky seem more blue than it was, and that the red roof is more red. In this are the first signs of an awakening which will be the forerunner of an ultimate acceptance of the complete gamut of color."

Mr. Mullgardt himself uses color delicately but with assurance. With the exception of a few wooden bungalows, his houses are plastered; and he has invented a method of putting on the final coating of plaster in a much more interesting and varied texture than such walls ordinarily get. Moreover, the color of the plaster, instead of being the usual



DETAIL—RESIDENCE OF HENRY W. TAYLOR, ESQ.,
CLAREMONT PARK, BERKELEY, CAL.
LOUIS C. MULLGARDT, ARCHITECT.



CHIMNEY DETAIL—RESIDENCE OF HENRY W. TAYLOR, ESQ., CLAREMONT PARK, BERKELEY, CAL.
LOUIS C. MULLGARDT, ARCHITECT.

BOSTON PUBLIC



Side Elevation.



Front Elevation.

RESIDENCE OF MRS. MOFFITT.

Piedmont Park, Cal. Louis C. Mullgardt, Architect.



DETAIL—RESIDENCE OF MRS. JAMES MOFFITT, PIEDMONT PARK, CAL.
LOUIS C. MULLGARDT, ARCHITECT.



Main Stair Hall.
RESIDENCE OF MRS. JAMES MOFFITT.
Louis C. Mullgardt, Architect.

dead gray, has been warmed up, and it mellows very effectively with age. During the summer in California there is a good deal of dust in the air, which is caught by the roughened plaster, and which makes it steadily improve in color.

Even more original is Mr. Mullgardt's treatment of the surface of his roofs. One of the illustrations of Mr. Taylor's house gives a near view of the roof, which looks as if it were covered with flat, irregular cobble-stones. As a matter of fact, the roofing material consists of flat, but rounded and irregular, pieces of reddish terra cotta, laid in cement; and it makes, we believe, an entirely satisfactory as well as a very good looking roof. The joints between the pieces of terra cotta are much more conspicuous in the photograph than they are from the angle at which they are ordinarily seen. Usually one gets the sense of a pretty solid mass of color, broken only by a sort of irregular pattern, which is, I think, much pleasanter to the eye than is the regular undulations made by an ordinary tiled roof. The color of Mr. Mullgardt's tiles is, also, much less harsh than is that of the modern imitations of the old Spanish tiles; and Mr. Mullgardt varies it in different buildings. The originality and beauty of this aspect of Mr. Mullgardt's work must be seen in order to be appreciated.

We shall not attempt any specific account of Mr. Mullgardt's other houses. They, all of them, are unmistakably the work of the man who designed the residence of Mr. H. W. Taylor. He has approached his other problems with the



Garden Gates.
RESIDENCE OF MRS. JAMES MOFFITT.
Louis C. Mullgardt, Architect.



FRONT ELEVATION.



Side Elevation.

RESIDENCE OF L. O. JOHNSTON, ESQ.

Berkeley, Cal.

Louis C. Mullgardt, Architect.



TERRACE ELEVATION.



Terrace Detail.

RESIDENCE OF ALEXANDER SCLATER, ESQ.

Claremont Hills, Cal. Louis C. Mullgardt, Architect.



FRONT ELEVATION.



Side Elevation.

THE DOUGLAS WATSON COUNTRY HOUSE.

White Oaks, Cal. Louis C. Mullgardt, Architect.



OAKLAND CITY HALL COMPETITION.
Louis C. Mullgardt, Architect.

same fresh eye, and he has used the same original and well-devised set of technical expedients. On the whole they constitute a real attempt to give the old Spanish forms a local meaning and propriety under California conditions; and there can be no doubt that Spanish architecture at its best assuredly constitutes the most available point of departure for the domestic buildings in California. They are all worth careful attention, because they illustrate on the one hand Mr. Mullgardt's fertility and on the other his integrity. Mr. Mullgardt is, above all, an artist, whose dominant ambition it is to make his work a genuine expression of himself. But he needs, in order that he may do himself justice, the same sort of an opportunity that he had in the house of Mr. H. W. Taylor. His unique gift is that of being able to make a building a real and natural supplement to a landscape; and this gift implies both a deep love and a discriminating appreciation of nature, and an ability to imagine architectural forms which really serve his purpose. It is very much to be hoped that he will be granted many chances to express his very rare and distinguished talent, and that Californians will understand that in him they have an architect who is capable of establishing a novel intimacy between the landscape they love so well and the houses they build so badly.



OAKLAND CITY HALL COMPETITION.
Louis C. Mullgardt, Architect.



IGORROTES—A GROUP OF SKETCHES MADE BY LOUIS C. MULLGARDT, ARCHITECT.



GENERAL VIEW—NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN. J. H. FREEDLANDER, ARCHITECT.

PUBLIC LIBRARY



FORTVNATE TREATMENT OF A GROVP OF INSTITVTIONAL BVILDINGS

THE NATIONAL HOME FOR DISABLED VOLVNTEER SOLDIERS, J·H·FREEDLANDER, ARCHITECT

BY MONTGOMERY SCHVYLER

SOLDIERS' HOMES are no novelty in any country which has had much fighting to do—as what country has not? Also they constitute architectural opportunities of which frequent and admirable advantage has been taken. Even the untravelled cannot help knowing at least the dome of the Invalides, the most characteristic and creditable Parisian erection of its time, the beginning of the eighteenth century, and out of comparison the masterpiece of its architect, Jules Hardouin Mansard. It would be very famous even if new and unique significance had not been given to it by the burial of Napoleon beneath the eye of the dome, thus adding to the dome itself an afterthought justification and reason of being which it was far from having when it was designed, and which no Italian or other cupola besides itself possesses. The secular building of the Invalides, the "Hôtel" (1670-74), is well worth looking at also, as everybody knows who has made his way to it and deciphered the absurdly pompous Latin inscription, in which Louis XIV. celebrates his own virtues: "the Great Ludovicus, always with royal munificence providing for his soldiers." In England there is an Old Sailors' Home in the Greenwich Hospital (1696-1705), although, in the British manner, the old sailors have been gradually elbowed out of it, and it is now a naval academy; and there is an Old Soldiers' Home in the Chelsea Hospital (1682-1692). Both are among the notable works of their author, no less than Sir Christopher Wren. Curiously, each of them has elicited an architectural criticism from the leading Englishman of letters of his respective generation. Johnson remarked to Boswell, when they were together at Greenwich in 1763, "that the structure of Greenwich Hospital was too magnificent for a place of charity, and that its parts were too much detached to make one great whole." As to the first criticism, Wren would have scoffed at it concerning his building as much as Mansard would have scoffed at it concerning his. As to the second, Johnson was probably unaware that the scattering of which he complains, and of which the architect may have complained also, came from the insistence of Queen Mary that the single block, built expressly for Queen Henrietta Maria, and the only part that was built of a palace designed by Inigo Jones for Charles I., should neither be destroyed nor hidden from the river, and that the hospital was designed subject to this condition. More than a century after Johnson delivered this criticism on Greenwich Hospital, Carlyle remarked of Chelsea Hospital: "I had passed it almost daily for many years without thinking much about it; and one day I began to reflect that it had always been a pleasure to me to see it, and I looked at it more attentively and saw that it was quiet and dignified and the

work of a gentleman." Carlyle was always, by the way, a great admirer of Sir Christopher and a general partisan of classic against romantic architecture, a fact which any critic who chooses can undertake to reconcile with the character of his own literary work.

Our own country has, like the Great Ludovicus, looked out for its soldiers "regali munificentia." With more than royal munificence, for it has not only spent more money on pensions, but with less discrimination and investigation of the claims and deserts of the recipients than any other nation ever heard of in the history of the world. It has also established at various points asylums for its heroes, genuine or putative, under the name of Old Soldiers' Homes. Besides twenty-seven State "Homes" there are eight supported by government appropriations. Unfortunately, the results of its munificence have not been so successful architecturally in making this provision as those of the Great Ludovicus, or even of the less great Carolus Secundus, or of Gulielmus et Maria. (It is pleasant, by the way, to read that when Charles II. was about to withdraw his land-grant in aid of Chelsea Hospital, suddenly remembering that he had already given that land to Miss Eleanor Gwyn, Nelly relieved him from his difficulty by renouncing her claim in favor of the old soldiers.) In fact, until the erection of the Home in Tennessee, just now in question, there was no Soldiers' Home in the country worthy of much architectural consideration or having much claim to be noticed and illustrated in an "Architectural Record." Our Cincinnati, or rather our Belisarii, may elsewhere be housed comfortably enough, barring the occasional irruption of the esteemed "We See to You" society to investigate their "habits." But they are nowhere else housed with intelligent or successful consideration of the outward expression of their abode.

On every account, the greatest credit and honor are to be given to Col. Walter P. Brownlow, who devoted himself as a member of Congress not only to securing a Soldiers' Home for his district, the First Tennessee, but to securing one arranged upon a quite unique and unprecedented basis. It is alleged, among other proofs of Congressman Brownlow's ability, that he induced Congress to consent to this refreshment of his district by spending a million of public money therein, partly as a tribute to the "loyalty" of East Tennessee during the war. One of the chief loyalists, perhaps the most famous loyalist after Andrew Johnson, was the able Congressman's own uncle. There are, to be sure, those who say that the loyalty in question of the mountain district came partly from the hatred on the part of the mountaineers for the magnates of the lowlands in the old South who gave themselves superior and aristocratic airs and looked down on the "plebeians," and partly because what Milton calls "the mountain nymph, sweet Liberty," asserted herself in the mountainous region in question, mainly in defying the law and being "agin' the government"; and, while the Confederacy was "the government," she was, consistently, "agin'" that. This latter view derives some support from the annals of the moonshiners and from such literary documents as Craddock's "In the Tennessee Mountains." If it be the correct view, all the greater was Mr. Brownlow's skill in getting the appropriation. But the respect in which the institution of his founding is remarkable and unique is that this is the only Soldiers' Home in America, or in the world, to which are admitted men who fought on opposite sides in the same war. Trojan and Tyrian, Federal and Confederate, are received here with no discrimination. At the centennial banquet of West Point in 1902, after the champagne had sufficiently circulated, the younger alumni began also to circulate by classes, stopping to cheer selected and aged alumni. Two they cheered with so special an unction that an attaché from one of the South American republics, who was officially present, asked a neighboring American who the particular veterans were, and was answered: "One is General Hawkins, who commanded an American brigade at San Juan Hill, and one is General Alexander, who commanded the Confederate artillery at Gettysburgh." And



THE BROWNLOW BARRACKS — NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS
Johnson City, Tenn. J. H. Freedlander, Arch't.

the Latin-American threw up his hands, saying, "That is what makes you the greatest people in the world." This Soldiers' Home in Tennessee is the monumental expression of this particular attribute of national greatness, this magnanimity. The twenty-seven State asylums are provided exclusively for Federals or Confederates, as the case may be, and the eight National institutions for the care of National soldiers. Here in the Tennessee mountains the Nation-



Entrance to Brownlow Barracks.

NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.
Johnson City, Tenn. J. H. Freedlander, Architect.

al government established, forty years after the war, a common asylum for the heroes and the victims of both sides. Morally and "sociologically," therefore, as well as architecturally, the case is unique. There is no other exclusion than that implied by the word "volunteer" in the name of the institution, "National Home for Disabled Volunteer Soldiers," which was doubtless held, by those who inserted it, to work an exclusion of the regulars. To be sure, the regulars have their own asylum in the District of Columbia, and have no need of this. To be sure, also, the regular is likewise a "volunteer," since the United States army has never contained a conscript, and a court could hardly help issuing a mandamus to the authorities of the Home to admit a regular otherwise qualified for admittance. One is sorry to note the attempted discrimination all the same. But the inclusion is immensely more important than the exclusion. Even in the most magnanimous of countries, a Soldiers' Home on so comprehensive a basis could not have been established by national action much before the actual date of 1901, a full generation after the close of the Civil War, nor even then in default of Congressman Brownlow's enthusiasm and perseverence. These were the indispensable factors in the erection of this "temple of reconciliation."

All this is not architecture, though it

may be of interest. But it seems that Congressman Brownlow's scheme was as wisely and largely conceived in architectural as in other respects. Six designs survived until the final competition in which that of Mr. Freedlander was chosen. A study of it shows that the practical requirements, various and even multifarious as they are, demanding in all some thirty-five buildings for their satisfaction, were yet made to lend themselves, without any evidence of forcing, necessarily projected. A monumental entrance opens the vista which is closed by the central pavilion of the Mess Hall. On the left of the entrance is the Administration Building, on the right the quarters of the governor. A short tree-bordered avenue widens into an ample parade ground beyond which is the central and dominating mass of the Mess Hall. Behind this, in two concentric segments, are arranged what in a college would be the dormitories and are here the



THE CHAPEL—NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.

Johnson City, Tenn. J. H. Freedlander, Architect.

to a symmetrical and effective architectural scheme. The architect had the advantage of as much ground as he needed. The neighboring Johnson City contains a population of only some 4,000, and is several miles away; and the plateau upon which the Home is established consists of land of small value for agricultural purposes. The Southern Railroad skirts the grounds, and its station is the natural entrance, from which the minor axis of the composition is "barracks" and their dependencies. The chord of these segments (strictly speaking they are semi-ellipses) is prolonged into the major, or at least the longer, axis of the plan. At the apex, so to speak, of the outer segment stands the chapel. For the effective stoppage of the longer axis buildings of superior magnitude and pretension are planned. The chapel has a peculiarity in that it is double. From a central tower diverge two wings, both entered from the tower, but one



THE POWER HOUSE—NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.
Johnson City, Tenn. J. H. Freedlander, Arch't.



THE MESS HALL—NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS—JOHNSON CITY, TENN. J. H. Freedlander, Architect.



The Guard House.



Barracks.

NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.

Johnson City, Tenn. J. H. Freedlander, Architect.

devoted to Catholic worship and one to Protestant. The Federal lion may lie down with the Confederate lamb, or vice versa, but the religious incompatibility will outlast the composition of civil strife, is the plain statement of this erection. It has a prototype in the double chapel of the English cemeteries, in one of which the Church of England celebrates her rites, while the other is left



The Laundry.

NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.
Johnson City, Tenn. J. H. Freedlander, Architect.

to the various tastes and fancies of the dissenting bodies.

Evidently the "lay-out" is as practical as it is architectural, and the plan, given the terrain, commends itself at a glance, and still more upon study. The architecture invariably has dignity and solidity. The particular architectural expression is distinctly enough exotic; and this exotic character, which is losing its strangeness, under the evangelization of the Beaux Arts, in the great cities, is especially striking among these mountains. It seems almost to have been adopted with the special view of astonishing the natives. True, any developed architecture would astonish the natives, but there are architectural expressions which would seem less incongruous with the environment than this. There is in this respect much difference among the thirty odd buildings which the institution comprises. Those of the least architectural pretension are apt to strike the spectator as of the highest architectural success, those of which the treatment is least ornate; and among these, rather curiously, is the chapel, which one would expect to find among the most elaborate. It has in fact a vernacular and home bred air, beyond almost any other edifice on the grounds. Such an air has the barracks, excepting the "Brownlow" barracks which are much more highly architecturalized, in merited honor to the projector for whom they are named.



The Administration Building.

So has the Administration Building, in spite of, perhaps even by reason of, the brick order; and so have the Store House and the Guard House and the Laundry. So would the Memorial Hall have, with the straightforward and structural treatment of its brickwork, and its unmistakable expression of a theatre, but for the impossibility of maintaining, as to the exotic cartouches, the pleasant illusion that they are products of the soil. So would the Mess Hall but for the eruption of highly scholastic ornament under the belvidere. Perhaps it is our own inconsistency to admire and wholly accept the Power House, in spite of the pedimented gable, and especially to admire the clever and telling decoration of the square shaft of the chimney, which certainly is beyond the reach of the unschooled craftsman; or perhaps it is only that the decoration is intrinsically more successful



The Store House.

NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.

Johnson City, Tenn. J. H. Freedlander, Architect.

than that we have been questioning. It will at any rate be agreed to be highly successful. And entirely satisfactory in its kind is the Hospital. Perhaps it may be suggested of all these utilitarian buildings, with their spreading eaves, that their intrinsic character and expression would have been heightened if the slope of the roofs had been prolonged to a ridge, instead of being truncated and "decked."

Even among the buildings of monumental pretensions there are generic differences of expression. But for the consoled pediments and keystoned lintels of the openings the Carnegie Library, which no well regulated institution is complete without, would have the fat and comfortable and somewhat humdrum aspect of a piece of British Georgian, has much of that aspect in spite of the anomalous feature. On the other hand, the Morgue is a quite undisguised "article de Paris," while over the portal of the Brownlow barracks there might be cut, if there were room, the inscription from the Hôtel des Invalides—"Ludovicus Magnus Militibus Regali Munificentia in Perpetuam Providens Has Aedes Posuit"—without exciting the slightest sense of incongruity. To be sure, a more creditable and specifically appropriate Latin motto would be that already suggested from Virgil:

Tros Tyriusque mihi nullo discrimine agetut.

But the edifice has much of incongruity with the straightforward utilitarianism of the humbler erections we have been describing, and most of all with the entirely indigenous and vernacular clapboarded "Officers' Quarters," which, especially in the comparison, seems an authentic product of the soil. But these contradictions will always arise when an architect who is not unlimited in the article of cost attempts to combine utilitarian building with monumental architecture of a highly academic type; and it should be said with empha-



The Library.

NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.
Johnson City, Tenn. J. H. Freedlander, Architect.



THE HOSPITAL—NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.
JOHNSON CITY, TENN. J. H. FREEDLANDER, ARCHITECT.



THE MEMORIAL HALL—NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS,
JOHNSON CITY, TENN. J. H. FREEDLANDER, ARCHITECT.



The Officers' Quarters.

sis, to those readers to whom the photographs do not render the saying so superfluous, that the buildings, utilitarian and monumental alike, are unmistakably competent and scholarly examples of their respective kinds, and that the most architecturally noteworthy of our Soldiers' Homes is as interesting in detail as it is successful in its general scheme.



The Morgue.

NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS.

Johnson City, Tenn. J. H. Freedlander, Architect.

"MENS SANA IN CORPORE SANO"

BEING NOTES OF AN ADDRESS GIVEN THE STVDENTS IN ARCHITECTVRAL DEPARTMENT AT COLVMBIA COLLEGE



"Etre architecte c'est etre artiste, 'gentleman,' logicien."—Laloux.

By William Wells Bosworth.

When I agreed to come up here to give you a little talk, I made up my mind to say to you some of the things which I wish had been told to me, when I was where you are now.

It seems only a few years ago when I was myself sitting in a lecture room at the Institute of Technology, listening in a sort of bewildered wonderment to the men who talked to us, just as I may seem to be talking to you now. They told us about the unknown world of experience that somehow or other (I could not even guess through what channels) would develop out of those school days, into the professional life of a "real architect" with a "job."

I know so emphatically well!—what I wish those men had told me—and what I wish I had been influenced to do, that I mean to say it to you here to-day.

I remember how we used to spend our time mixing up the overshoes on a wet day, and playing nine-pins with the plaster statuettes and a plaster sphere, with a flat side, which was intended for a "shades and shadows" model; and we had only the faintest realization of what it meant to discourage Prof. Eugene L'Etang, who came regularly twice a week to criticize our designs, and found as a rule nothing to look at until the week before the "rendu." I never could feel wholly sympathetic towards him, because he didn't adore the architecture of Trinity Church, then recently finished and the talk of the country. But Prof. L'Etang never explained why he didn't admire it, and we were even allowed to render some "projets" composed of stunted columns, and grotesque Romanesque architecture and colored to represent brown stone and granite.

All of us were discouraged from any thought of studying in Paris, and it was seven years after leaving the Institute, when I came to live in New York, before I realized that the methods of the Ecole des Beaux Arts (practically those which you are following here to-day) were necessary to fit one for those great opportunities towards which we all look forward. Only one other man of that whole number (who were at the Institute in my time) went to study in Paris; and he didn't enter the school.

Yet we deserved better! I know that you are given the best advice and the richest of advantages here; and it is all the more agreeable to tell you what I have learned to believe of prime importance, remembering that, though you may have had it said to you before many times, yet each one says it differently and each time you hear it you receive a different impression with a new impetus.

To begin with then: I wish I had been told what I now regard as of first importance, that one's creation is an exact expression of himself!

That sounds very simple and perhaps it is not new to you; but, do you realize what it means? Someone has said, "A man can't paint a picture bigger than he is." That doctrine I regard as fundamental. Every experience I have had has verified it. I see it everywhere. It involves the whole lesson of life and

work, of development, of growth, of the relations between the body and the mind.

A man can't make a design better than he is! There's the pinch, in the fact that to him who knows how to read it, your work will always look just like you! If you express weakness, so will your work. If you express sincerity, so will your work. If you express nervousness and jerkiness, your design will show interferences of motives. You will choose broken pediments and interrupted outlines as a natural result of your nervousness, whereas if you are robust and calm you will as naturally select stronger forms and masses, simpler surfaces, fewer motives and get carrying power in your principal shadows. If you are expressing weakness and evasiveness physically and morally, your designs will betray it in conflicting motives and apologetic or imitative subterfuges; whereas, if you are a lover of frankness and honesty, your designs will be simple and direct expressions of the needs of the problem.

Someone has said, "Tell me what you eat and I will tell you what you are." I say: show me what you are and I'll tell you what kind of architecture you will do. It is commonly admitted that handwriting reveals character. Design is the same principle in a larger way! Works of painting and sculpture more directly portray the physical aspect of their authors, because their forms are freer and more personal; but the architect cannot escape it, any more than the camel can escape his shadow. It will reveal him, morally, mentally and emotionally, just as his face does. We all learn in life to read faces. If you would change your facial expression, you know that you must change your mode of life, change your thoughts. So, I would say, first of all and with deep conviction: If you wish to do good architecture, develop good character! and don't stop there, but develop a healthy, vigorous body.

That is as important as the good character; for vital energy in any work of art, no matter in what form, whether it's a Rembrandt etching done with a needle —or a Michel Angelo statue done with a sledge hammer—is the very essential quality that it must have to endure—to be permanently valued by humanity.

This theory has been verified to my mind wherever I have found works of art for many years. Men may value temporarily some delicate, die-away, poetical production, of a morbid and neurasthenic brain; but never permanently! It is the vigorous works of vigorous men, such as the Victor Hugos, the Michel Angelos, the Velasquez and Rubens and Cellinis, that survive longest and are most valued by posterity; the works of men of large personality and vital intensity.

Consider the work of the architects of to-day whom you know, and see how their work resembles their physical appearance. Even in the matter of refinement and cultivation it betrays them.

Could there be a better demonstration of the theory of resemblance between a man and his work than this one of Trinity Church in Boston and its architect, the late Mr. H. H. Richardson, in whose office I received my first impressions, and where I perhaps first absorbed the theory.

Note the strength of personality, of individuality in each; then the peculiar harmony between the nature of the man and the type of architecture he was attracted to, as well as the way he handled it. What failures his imitators made of it and how easy it is to see the reason why. Next compare the work which it is understood Mr. McKim did most personally—the Morgan Library —with the portrait photograph. Do you not discern as close a relation there between the two as you did in the case of Mr. Richardson and Trinity Church? First the general type of man—and of style of architecture; then as compared with other buildings of its style, note the slight hesitancy of silhouette over the central motive, and see how the facial expression betrays a searching, for the best. Small men usually write large and stand up straight, while tall men write small, and stoop. But in design, a tall, thin man makes slim openings and high spacings, while the short, thick-set



Charles F. McKim



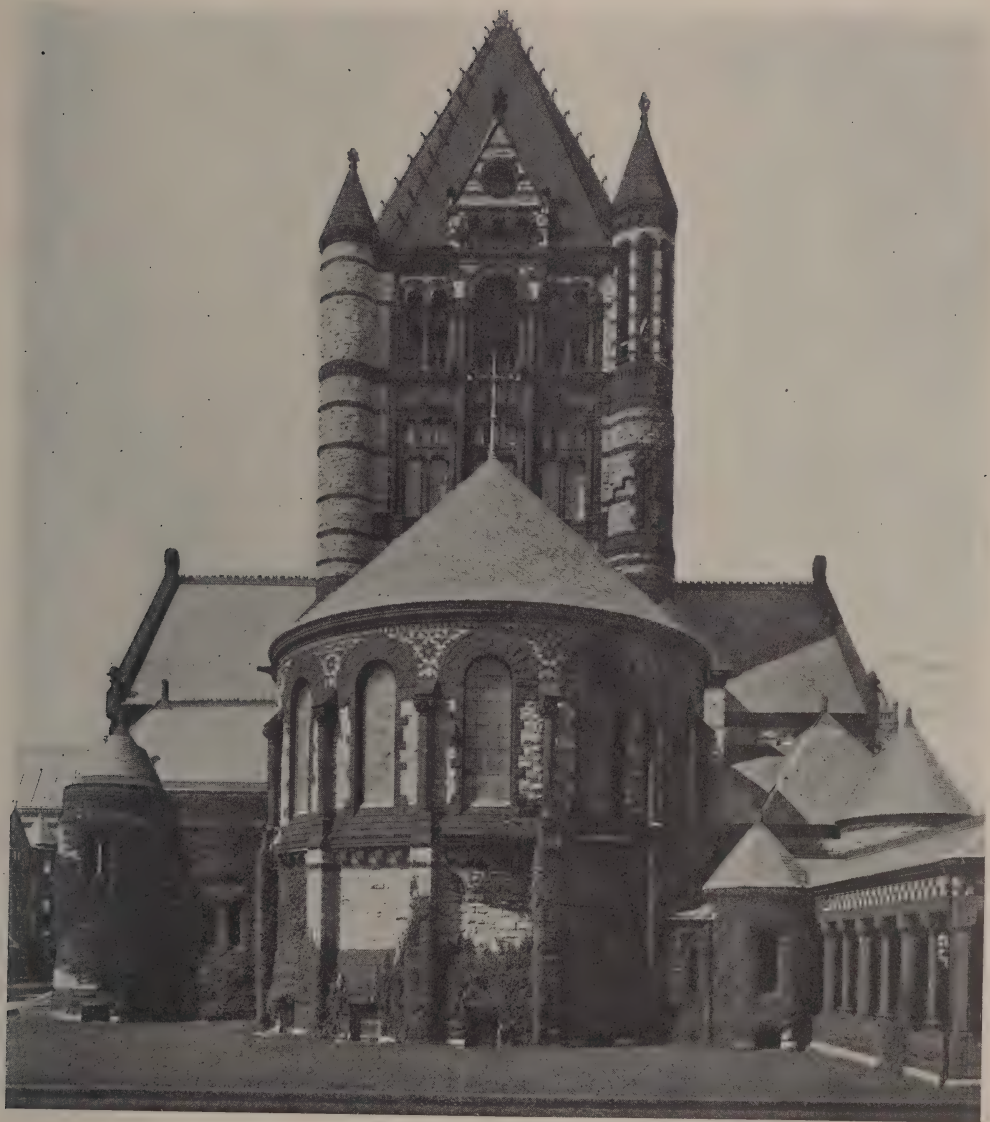
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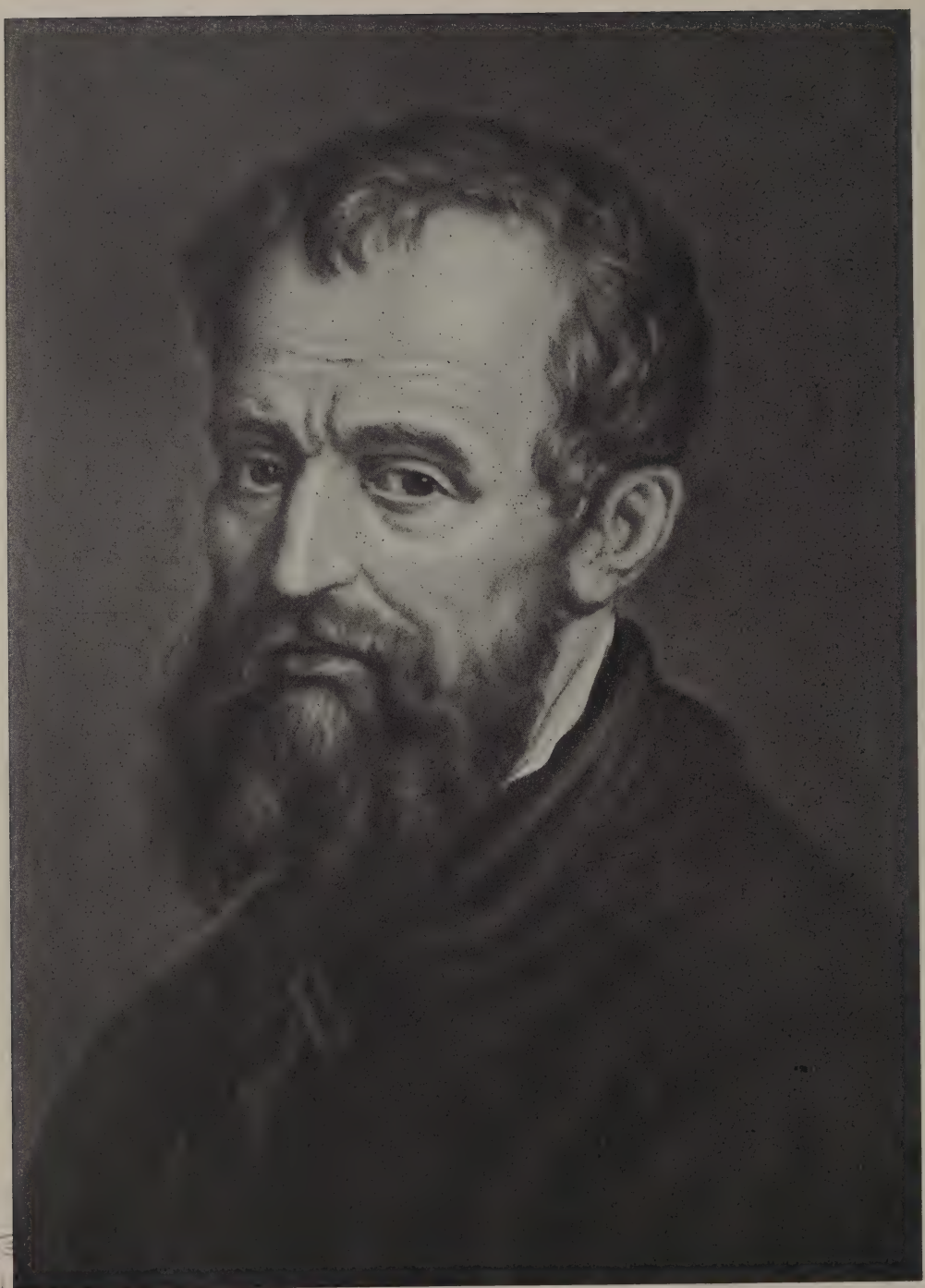
H. H. Richardson

BOSTON PUBLIC LIBRARY

PORTRAIT OF THE LATE H. H. RICHARDSON, ARCHITECT.



TRINITY CHURCH, BOSTON, MASS.
H. H. RICHARDSON, ARCHITECT.



PORTRAIT OF MICHEL ANGELO.



"MOSES," BY MICHEL ANGELO.

man likes broad, low effects. These matters are entertaining and significant, but to resume the general question:

What must one be then to produce a masterpiece? What are the qualities of a masterpiece? The answer to the first question is in the latter. One must possess those qualities. I should say first and foremost, strength (or vitality), life and energy, "vigorous handling" as a foundation, is the absolute essential of a masterpiece! You will not find one without it; and no man can express it who does not express it in his personality.

The quality of next importance is judgment—common sense, defined by Dean Swift as "that perfect balance of all the faculties." Taine says that in a masterpiece one finds an expression of the idea, which is entirely adequate to the idea. Architecturally, this means that when one thinks of a private library for a "riche amateur," one cannot conceive of a more appropriate expression of the idea than Mr. McKim's Morgan Library; and so one accepts it at once as a masterpiece.

It means that when one thinks of Moses, one thinks of Michel Angelo's statue of Moses—an expression, "adequate to the idea." But in architecture, in order that a building may adequately express an ideal, it is essential that the designer should not only be energized by vital power, and controlled by sound judgment, but the application of a knowledge of the laws of his art is required of him as well! He must know how to make each part perfect, in order that the whole may be perfect—each link strong in order that the chain may be strong—just as an orator will be unable to control the thought of an educated audience if he makes mistakes in grammar.

The laws of Composition, regulating the relation of parts; the laws of Proportion, giving proper value to the separate features; the chief law of all, that the different parts and features shall form a Unified and Harmonious Whole: these are the indispensable qualifications in order that a work of architecture shall rise to the level of a masterpiece.

It is true that in art "not failure, but low aim is crime," and that in order to do well one must always do his best. In other words, one should aim at perfection, the Masterpiece.

In this connection I am reminded of a remark made to me once by a Paris cab driver. I had taken him at the Louvre, from which he probably inferred my interest in such matters, for on approaching the Opera House he turned round and waved his whip at the façade, saying, "Il faut l'esprit juste, pour avoir reglé tout ça; n'est ce pas-"—which might be translated as meaning, "He must have had a well balanced mind to have controlled the designing of all that, eh?" Think of a coachman showing such appreciation!

And so, having analyzed the Masterpiece that I know each of you would like to produce in every design he creates, and having pointed out to you what my observations have persuaded me are required of the individual who succeeds in reaching that attainment, we come to the program of life as a whole, for it is just like the program issued for a "projet."

There are two distinct "partis" to take; the one leads to Success as measured by the amount of work and the amount of profit; the other leads to the Success which is measured by the quality and tone of one's work.

Mediocrity is always in the majority. Mediocre taste, mediocre judgment, mediocre culture, mediocre health are the rule. It always has been so, except perhaps at the great epochs of art, and probably always will be so, while Distinction, by its very name, implies a quality apart from the usual, the popular.

At a Jury last week, some humorous member started a pool, the idea being that he who had voted for the largest number of the winning designs should get the purse. One of the members, on finding that he had lost, was overheard to say, "I should have been surprised and distressed if my opinion had been no better than that of the majority."

But remember that in the long run the world eventually takes the opinion of

the best judges. For example, take the case of Rodin, the sculptor, whose work was over and over again rejected and ridiculed, but who now receives every honor that a sculptor desires. Amongst painters, think of Millet, whose works sold for a song during his lifetime and now bring fortunes.

In literature, most of the great plays and novels have been repeatedly rejected by managers and publishers, while temporary approbation is given to hundreds whose work is soon forgotten.

There are so many different branches of knowledge involved in the practice of architecture that one may get along fairly well if he is only proficient in some of them. The scope of architecture makes room for all sorts of men, because of the many classes of structures that our modern life requires. A curve might be plotted to show how the range varies from buildings where art alone dominates, as in commemorative monuments, to those where the appropriation covers only the cost of what use alone requires, allowing no balance for expressing euphoniously the uses to which the structure is dedicated; and, sad to say, there is still a lower grade of building which the architect is continually asked to produce, where the appropriation is actually inadequate to cover the reasonable requirements of use itself, and light and space and strength and durability and even safety are sacrificed on the altar of commercialism.

An English visitor put it that many of our buildings "couldn't be what they were even if they were what they appeared to be." He had seen some shop fronts in the Bronx with galvanized iron imitations of rock-faced brick.

But the problems by far in the majority are those where utility dominates and the client has little if any interest in beauty.

The relation between the cost and the earning power of his building alone interests him, as it is his sole motive for building. He starts and ends with the figures on the calculation sheet.

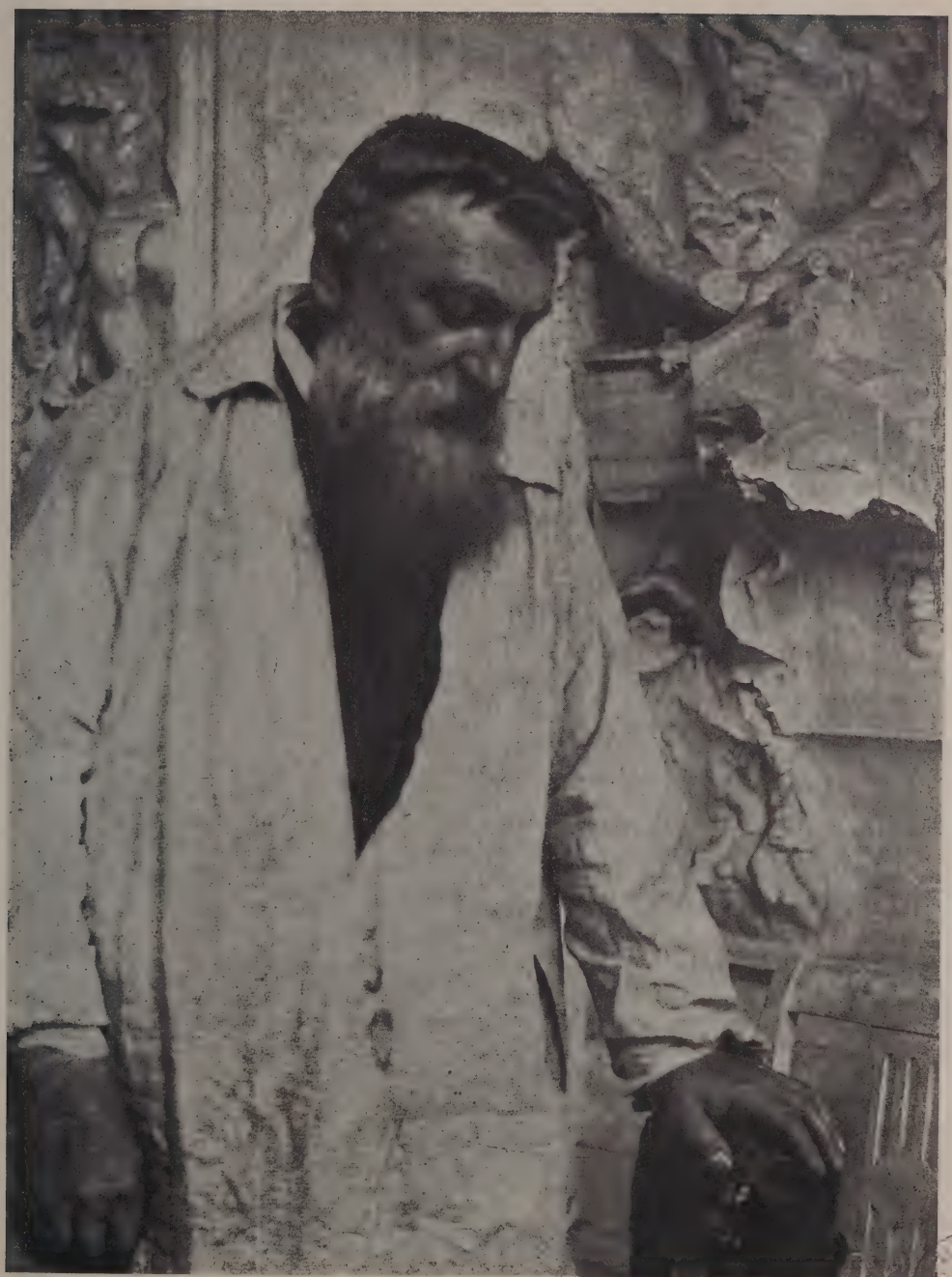
To succeed with that class of men (and a very worthy class it is in any community), the architect need have little if any education in the theory of architecture. Some experience in draughting and a knowledge of building methods, city laws, etc., will suffice, if he is a good calculator and administrator, and watches the "fashion" in building enough to imitate the latest type.

The next grade of buildings may be perhaps houses where utility should reign supreme but where art sometimes creeps in, but not if too much sought after. When pursued, you have her counterfeit, "ornamentation," instead. Contrast the most conspicuous house on Fifth Avenue with that ideal city house on the corner of Fifth Avenue and 49th Street, so admirably expressive of its uses, its comforts, its refinements; and yet so retiring with all its prominence, as not to excite the notice of the most anarchistic of the passers-by: vigorous and simple lines and proportions, expressed with delicate and studied appreciation of every detail. Such is art, and so it has always been: subtle and finely sensitive. The bold, bombastic, too forward and obvious things go as much too far as the weak and vacillating ones fall behind! The man of genius learns to seek that "certain best point" to which Aristotle drew the world's attention, "which," as he put it, "we should always strive to attain, but refrain from surpassing."

There is a third class of building, the ideal type that sustains us all, where art and utility go hand in hand. True, the giant Goliath, "competition," has to be met here, as a rule, but often it is by some youthful David that he is brought to the ground; and we all have hope in a competition, for the judgments nowadays are apt to be fair, and the awards worthy of one's best effort. What an honor to create a building such as this library of Columbia College! or the new Department of Justice in Washington! or a monument such as the one now about to be built to commemorate Lincoln! And how ineradicable is the mistake, when an architect fails to rise to the level of his opportunity. The doctor's mistakes are all underground, but the architect's mistakes live to accuse him to all the world.



UPPER SUBJECT—"THE KISS."
LOWER SUBJECT—"THE THINKER."
BY AUGUSTE RODIN.



Portrait by Gertrude Kasebier.

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"BEACHING THE BOAT,"
BY JOAQUIN SOROLLA.

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Portrait by Gertrude Kasebier.

JOAQUIN SOROLLA.

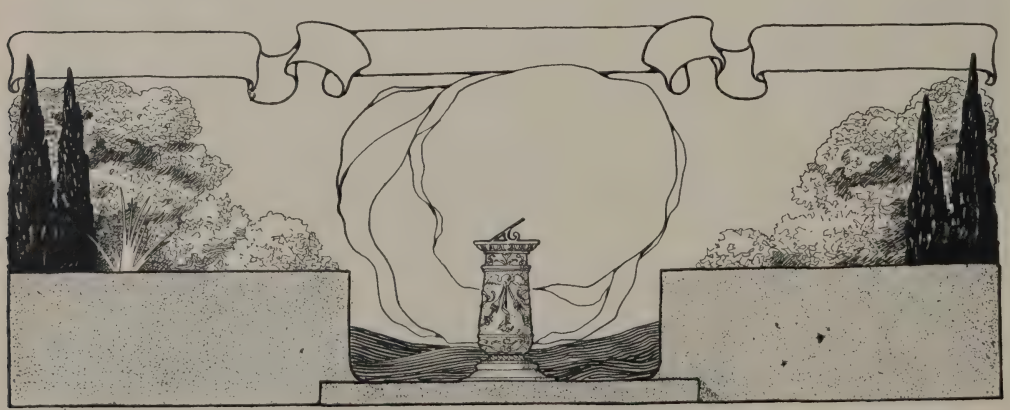
It is the inspiration of that "highest opportunity" which you should never lose sight of. It may be years in coming, but look forward to it and prepare for it, knowing that your fitness for it depends on each of the myriad minor problems, learned to the point of mastery.

This life is indeed like a flight of steps, each step resting on the one below, and each equally important in attaining the altitude which brings the top one over the wall.

Remember the illustration of the chain that can only stand a strain which equals the capacity of its weakest link. Look out for your weakest link, that's where you are to break!

On the other hand, study your special aptitudes. Acquire a good all-around comprehension of the various branches of knowledge that are brought into play in the art of building construction: strength and character of materials, calculation, the necessary mathematics, mechanical engineering (for it is very important for an architect to know how to invent ways and means when builders are at a loss to know what to do); physics; enough chemistry to know the action of various materials used in building (such as the salts in cement, the action of galvanized iron gutters on copper roofs, etc); then drawing, mechanical and freehand—how to compose a picture with some knowledge of landscape sketching, if only for backgrounds to architectural subjects; composition, that whole range of architectural design with architectural history as its background and a familiarity with the styles and the representative buildings and architects, painters and sculptors of note, so that you can refer to them with authority; with last, but not least, a knowledge of color! such a sad, sad deficiency in training of architects to-day.

When you have acquired a knowledge of all these things in the proportions of their application to the art of building, then you should begin to specialize, not before, and not later, for you will surely find that you are destined by nature to be either a better theorist or a better practical man, according to whether you have what used to be called "the lust of the eye," or the brain which loves facts. If the former, you are destined for the drawing board; keep at it day and night; tackle every problem and familiarize yourself in detail with all that is best in form; then look for a man of the other kind to co-operate with you. If of the latter type, you are destined for the executive, calculating, superintending, interviewing end of the work. Keep at it day and night; tackle every problem and familiarize yourself in detail with all that is best and most approved in construction methods, in building laws and contracts and specifications; then look for a man of the other kind to co-operate with you—for you will need him!



The Architectural Treatment of Concrete Structures

Part II

By M. M. Sloan.

Besides proportion and form, a structure with architectural pretense must possess a pleasing arrangement of high lights and shadows, and have, as well, some harmonious color scheme and surface texture. It has only been in recent years that the proper study has been given to the color and texture effects of buildings. Two decades ago our city streets looked like an uninteresting study in brown or red, varied at times by the ludicrously riotous ornamental cast-iron façade, painted to suit the taste of the owner, and not infrequently sanded to imitate stone.

The evolution in architectural design along the lines of color harmony and contrast has been more and more marked, and the color schemes of our more modern commercial buildings in the larger cities have become more daring, and, when well studied, more pleasing, offering a striking contrast to the dingy brown stone and red brick formerly used in such quantities.

The color scheme and surface treatment were the two problems, and still are, which bother the designer in reinforced concrete, in striving to use this material for the exterior finish of a building. One very pertinent consideration which seems to have been missed by many designers and critics is, that while reinforced concrete is a fitting material to express the great massiveness of a bridge pier, arch or buttress, the approaches to a dam, or some other great engineering structure wherein its solidity and stability, backed by the usual wild surroundings, give beauty and dignity, the same material is manifestly improperly used for the façade of a modern building where the surfaces are limited and the scale of detail is comparatively small. Again, it must be borne in mind that the art of architecture is not in any sense a fixed element, but is judged and appreciated by the training and habitual surroundings of the observer. Those of us assembled in the larger cities are rapidly becoming accustomed to buildings of great richness, where no expense has been spared in the selection of materials, and in the shaping of these materials to pleasing forms and arrangements. Not only is the eye trained to see this refinement, but it is also naturally attracted to buildings of light color, and turns naturally from those of dingy sombreness to those of cleaner and newer appearance. This appreciation of brightness and newness may not be founded upon the highest artistic taste, but it is what the people want and demand.

Upon these lines, therefore, we are compelled to condemn concrete as a material having any suitability for exterior face construction. It does not in any sense answer the modern requirements of finish and refinement necessary for the façade of a modern building having any architectural pretenses. While it is true that it can be molded to certain forms and shapes, it will always partake, when finished, of the nature of a plastic material. It can never be made non-absorbent; that is, its surface is such that no other material will gather and accumulate the soot and dust with greater rapidity and, from the fact of its monolithic character, it cannot well possess interesting surface textures such as can be observed in walls of brick, which

provide not only secondary shadows at the joint line, but surface shadows as well, due to irregularities in laying. This latter effect is a very interesting feature of brickwork, as may be seen by careful study.

While we cannot accept concrete as a suitable material for the exterior of centrally located city buildings, it can be extensively used and must necessarily, in order to produce economic construction for lofty buildings, warehouses and manufactories, and has been successfully employed in the construction of hotels, country houses, chapels and other buildings where a peculiar, massively simple style of architecture is required. It is in working with such buildings as these that the designer has realized the inadequacy of the exposed concrete surfaces, and has attempted to cover the deficiencies in surface and color by resorting to various methods of surface finish.

The usual surface treatments that have been employed on concrete work may be classified as those which have been obtained by veneering, erosion, cutting and plastering and painting. These terms merely express the method by which certain effects are obtained, and these different finishes are designated by trade terms of modern coinage and peculiar to concrete finishing.

Considering first the method by which a finish is obtained by veneering (and it is not the intention to include the covering of concrete with brick or terra cotta, for by the use of these materials no attempt is made to make a presentable appearance of the concrete itself), it is intended to include such methods only as the incorporation of a superior mixture of concrete or facing used for finishing the exposed surface.

There are two distinct methods employed in the veneering of concrete. One of these methods consists in using a false form or bulkhead of sheet iron about one inch away from the exposed surface and filling this space with the cement or concrete mixture likely to give the intended effect, this facing being incorporated with the massed concrete by removing the slide or bulkhead before the cement facing and concrete backing have set. Sometimes this method of veneering is accomplished by using a dry mixture for the concrete and spading it back from the face of the forms, introducing the superior mixture or veneering compound between the massed concrete and the face form board.

This method of veneering is sometimes referred to as "grout facing," and the appearance of the work is naturally influenced and determined by the character of the concrete facing. It is not unusual to use simply a grout of one part of cement to two parts of sand. Then again, a mixture is made using granite grits, either of red or gray granite, depending upon the texture and tint required.

Undoubtedly, with care, an excellent surface finish can be obtained in this manner, but only cement of the most uniform color, cleanest sand and crushed stone should be used; and one thing which will tend to secure satisfactory results above any other is the care and proportions with which these are mixed. Those who are familiar with fine brickwork, and especially the tapestry effects which are being so extensively used now, know that to get good results with this work it is essential that only a skilled mortar mixer shall be employed. In fact, if the mortar mixer is changed on the job, results are generally unsatisfactory, as it is impossible for two men manipulating the same materials to obtain results alike with regard to color and texture. This same thing applies to the grout facings for concrete veneers used for securing surface effects; and, unless the greatest care is exercised and the work of mixing and finishing conducted by one skilled in the work, the results will not be consistent with the cost required to produce them.

A second method of obtaining a veneered surface on concrete work, which has been recommended as suitable for reinforced-concrete structures and concrete buildings, is to apply a covering of a thin coat of rich mortar or neat cement and introducing upon this plastic surface colored sands or stone or marble dust, this being rolled into the surface. Such a coating can never have

a great permanency, and, while it may give a temporary effect, it is almost sure in time to weather badly, fade, and sometimes exfoliate or scale and leave an ugly mottled effect, which can nearly always be observed after several years in those structures where the finished surface has been obtained by coating the concrete in this manner. The objections to this finish are modified if the work can be done soon after the concrete has been placed and before it has taken its final set. Where the work is of considerable extent, this is almost impossible to do consistently, because of delays which leave the work unfinished at nightfall or over holidays or Sundays, and also because of interruption on account of severe storms which stop the work entirely and more than likely in an unsatisfactory condition for finishing.

Altogether, the method of obtaining a surface on concrete by the use of a veneer seems to be impracticable, for, in order that it may be effective, it must be so carefully done; and, if the necessary care is used, the cost is such that the structure could well have been veneered with some other finishing material, such as terra cotta or brick.



FIG. 6. SHOWING CONCRETE SURFACE ETCHED WITH SOLUTION OF HYDROCHLORIC ACID AND WATER.

Undoubtedly the best effects, and the most permanent, are obtained in the surfacing of concrete work by some method of erosion. While this term may be somewhat vague, it properly expresses the several processes used better than any other. The surface of concrete may be eroded and the plastic effect largely

destroyed, to the advantage of its appearance, by either of the following methods: By treating with acid, by scrubbing and by hammer dressing.

The method of treating concrete surfaces by etching them with acid has been used to some extent. This method, however, necessitates the exercise of considerable judgment and much skill in order to produce the best results.

In Figure 6 there is shown a surface of concrete which has been etched with a solution of one part of hydrochloric acid to five parts of water. The acid was applied from four to five days after the concrete had been poured. The advantage of the acid process consists in the fact that it brings out the color of the aggregates used in the concrete or in the facing, brightens the surface and does not have to be used immediately after the concrete has been placed.

One of the most practicable methods of finishing concrete surfaces is to use a pleasing aggregate, of some uniformity in size, well distributed through the mortar and brought to the surface by careful tamping. The plastic effect of the cast cement is then eliminated by scrubbing the surface with rattan or wire brushes, sometimes even using ordinary scrubbing brushes and water when the form boards have been taken down while the concrete work is very green. The best "scrub" finish is, of course, obtained only when the form boards can be removed within twenty-four hours, and this is seldom practicable in a concrete building where the wall piers are of a considerable height and are depended upon to carry at least the load due to their own weight, which is considerable.



FIG. 7. COMPARISON OF EFFECT OF THE SAND BLAST AND HAMMER SURFACE TREATMENT.

In the writer's opinion the most practicable method of treating concrete surfaces is by cutting away the plastic surface effect by mechanical means, such as the sand blast, pneumatic and hand hammer. A comparison of the effect of these two methods on ordinary concrete work is illustrated in Figure 7, which shows a section of concrete surface, the

upper part of which has been done by means of the sand blast and the lower one with a bush hammer. It will be noticed that the plastic effect of the cement has been entirely obliterated, and a surface of uniform texture at least, if not of pleasing color, has been produced.

Another surface, finished by means of the sand blast, is shown in Figure 8. This shows a variation in color indicating the jointing of the stratum where two mixtures have come together.

In the best work, where concrete is dressed with tools, the bush hammer or axe is used on the more intricate portions of the work, while the large surfaces are covered by means of the pneumatic hammer.

The method of finishing concrete surfaces of limited extent, such as base courses of buildings and lintels, or other exposed concrete work, is to employ what is known as the "scrub" finish. In the execution of this work, as with all concrete work which must present a



FIG. 8. SAND BLAST TREATMENT OF CONCRETE SURFACE.

Quite frequently concrete surfaces are finished by the use of a special hammer, or axe, producing with ordinary cement and aggregates an effect similar to that shown in Figure 9.

It is interesting to observe the difference in the texture of a concrete surface finished by hand and one finished with a pneumatic hammer. This difference may be seen in Figures 9 and 10, where the former shows a surface finished by hand hammer or axe, while the latter shows the results produced by the pneumatic hammer.

good appearance on the surface, selected aggregates and carefully spaded concrete must be provided. The difficulty about this finish is that the form boards must be removed not more than twelve hours after the concrete has been placed. This leaves the concrete sufficiently soft to be brushed out between the interstices of the aggregates with a steel brush, or sometimes even a stiff rattan brush is used. In this manner the color and shape of the aggregates are exposed, and the plastic surface of the cement removed. The color and shade of the

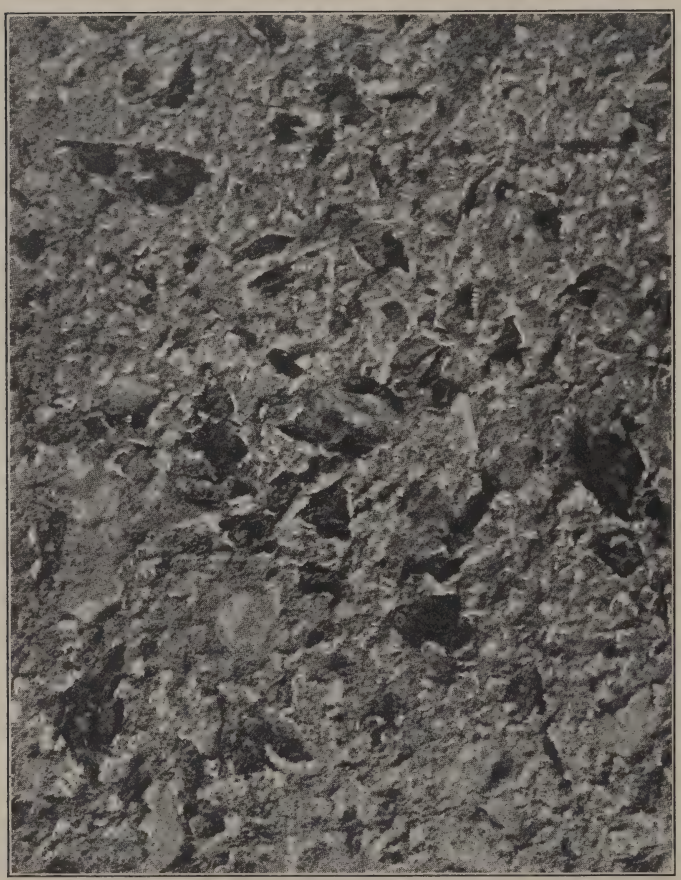


FIG. 9. SURFACE FINISHED BY HAND HAMMER OR AXE.

aggregate finish thus obtained of course depends upon the nature of the aggregate. Where a white aggregate is used, the work will be light and, where an aggregate of some color is employed, a tint can be obtained.

The general appearance of brush or scrubbed work is illustrated in Figure 11, which shows a concrete where the aggregate is composed of trap rock.

A method of finishing concrete surfaces, which is different from both the veneer processes and the methods of erosion just described, consists in working up the surface by means of wooden floats, after the form boards have been removed. By this means the concrete is brought to a uniform surface, and the edge marks and grain of the wood are removed by working over the surface with a wooden float. This work takes time, and usually there is much patching to do where the concrete is honeycombed; and the cement has to be floated on the concrete, until there is danger of getting it thick enough to scale. The work with the wooden float must be done while the concrete is green and by one skilled in the work. And with this, as with most concrete finishes, except hammer dressing, satisfactory results cannot well be obtained in the Winter.

The cheapest and probably the most unsatisfactory way of treating cement surfaces is to endeavor to paint them with cement wash. As a rule, this is not put on with care which should be used; the concrete is not always wet down, and the wash is worked on in such a thickness as to cause it to craze, hair-crack and scale.

The architectural designer in handling reinforced concrete work as an architectural problem naturally realized the deficiency in its color and endeavored to offset the monotony of its appearance by the use of decorative schemes in the way of inlaid tile and, in some instances, by the use of ornamental terra cotta inserts and, in later work, of separately cast cement or concrete ornament.

There is, of course, nothing new in the use of inlaid tile as a decorative architectural treatment. It may almost be said to be the basis of the great school of architectural design included under the name Byzantine. It cannot be said that the use of inlaid tile in concrete work produces a style of architecture of any great refinement; and, from the very nature of the surfaces and forms employed and the geometrical arrangement

of tile and their contrasts of color, an effect more or less barbaric is produced. It is difficult to realize that architecture of any great amount of dignity can be evolved by the use of concrete surfaces with tile inlays. This style of architecture undoubtedly has some attractions for certain types of buildings and, when properly handled, produces results that may be pleasing, but never of any great architectural grandeur or permanent merit.

One of the most original and earliest examples of the treatment of concrete decorated with colored tiles inlaid in patterns, augmented with glazed ornamental terra cotta inserts, is found in the Marlborough-Blenheim Hotel in Atlantic City. The general outline and decorative feature of this structure is illustrated in Figure 12, and is characteristic of the best work that has been done in concrete with tile and terra cotta decoration. Even this building is not true in its decorated façade to the materials of construction, for it is purely skeleton construction of reinforced concrete with panels filled in with hollow terra cotta tile, and the continuous concrete surface obtained by a rough cast of cement plaster. In this building in some instances the tiles used were glazed; and experience seems to indicate that many of the colored tile will not, under exposure, retain the colored surface; and it would seem far better to use for decorative concrete tile which are true to color throughout their composition, thus precluding the scaling of a colored surface and the disfigurement of the ornamentation.

Undoubtedly, the richest effect in the decoration of concrete with tile is in the use of the tile as a mosaic, not merely in geometric designs, but in pictorial representations, crude, but artistic, in their outline and graphic rendering. The very irregularities of this treatment are consistent with the materials and produce an excellent effect when viewed in the distance of perspective. Such tile mosaics can either be placed in the concrete by securing them to the forms, or else they can be separately cast in slabs of concrete and inserted in recesses left in the structure. In fact, reinforced concrete buildings can well be decorated with ornamental panels of artistic brickwork; and there is no material which works up as a decorative feature with concrete so well as tapestry brick when



FIG. 10. SURFACE FINISHED BY PNEUMATIC HAMMER.

laid in design. The texture of this brick is not materially different from the texture of concrete and, laid up as spandrel panels between the skeleton frame of concrete construction, would produce decorative effects as true to the material as is possible to obtain.

The decorative feature suggested by the use of tapestry bricks in conjunction with reinforced-concrete constructions will show that with proper treatment a rugged and pleasing color scheme of uniform texture may be produced.

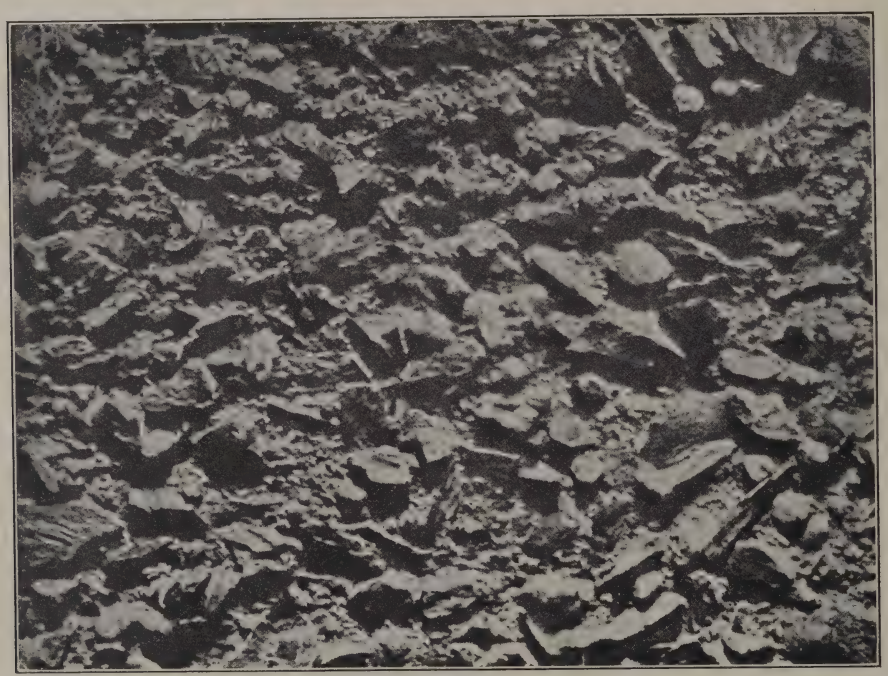


FIG. 11. TRAP ROCK AGGREGATE WITH BRUSH OR SCRUBBED WORK TREATMENT.

If reinforced-concrete construction must be exposed on the face, it would seem far better, instead of trying to break up the surface by means of artificial V-joints simulating ashlar work, that the best effect could be obtained by reducing the extent of the concrete surface as much as possible by trimming it with some other material, of a more finished nature. No material lends itself as admirably to this purpose as architectural terra cotta; and there is no reason why modern loft buildings should not be designed with the concrete exposed, if it must be, but trimmed or modified by decorative ornament of glazed terra cotta in some pleasing monotone of interesting color. An attempt to illustrate this idea is shown in Figure 13, which indicates the possibility of a concrete exterior wall pier when trimmed with terra cotta ornament. In this design it can readily be observed that the concrete surface is sufficiently covered to prevent variations in color from showing. The monotony of its appearance is avoided, and the entire structure takes on a more finished appearance, making it a suitable ornament for a municipal street. There is little difficulty in the execution of such work as this, for the terra cotta can be built up inside of the forms before they are closed on the back, and the terra cotta thus embedded securely in place.

By the exercise of good judgment the



FIG. 12 — THE MARLBOROUGH-BLENHEIM HOTEL, ATLANTIC CITY, N. J.—CONCRETE DECORATED WITH INLAID COLORED TILES.

concrete work can be trimmed with mouldings or blocks of uniform section, thus permitting the terra cotta to be obtained at a minimum expense and allowing a structure with a pleasing façade to be erected at moderate cost. Attraction can be added to such a building by interesting brackets, mullions or special ornamental features beneath the cornice, or its salient points in the elevation.

NOTE.—Part III of this series on The Architectural Treatment of Concrete Structures will discuss Decorative Treatment and Ornamental Design.

a. Doorways, Entrances.
b. Band Courses, Cornices & Capitals.
c. Brackets and Cartouches.
d. Architectural Treatment of Bridges.

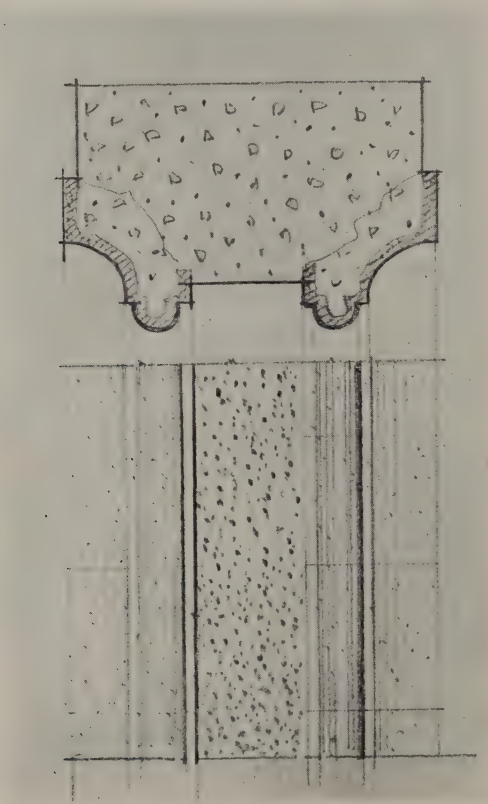


FIG. 13. CONCRETE EXTERIOR WALL PIER, TRIMMED WITH TERRA COTTA ORNAMENT.

ARCHITECTVRAL APPRECIATIONS

HALL OF THE SOCIETY FOR ETHICAL CVLTVRE, NEW YORK CITY

SOME TWO or three years ago, when all that was to be seen on the avenue side of the southern corner of Central Park West and Sixty-fourth Street was blank wall, there yet were sufficient "evidences of design" in the organization and subdivision of the blank wall to interest a passer who stopped to inquire of a workman what the building was to be. The answer was that it was "the Building of Agriculture," a dark saying which merely deepened the puzzle at that stage presented by the architecture. Now that one knows it is the Hall of the Society for Ethical Culture, and now that the building is complete, one sees that it attempts the most specific architectural expression possible of the special purpose and character of the interior, and has material for judging the success of the attempt. One must begin by congratulating the architect upon making the attempt, quite irrespectively of his success. This is, one need hardly say, by no means the ordinary method of practising architecture. The ordinary method is rather to ignore the requirements as a basis for the architecture of a public or quasi-public building. It is "putting up a front," which is not a countenance but a mask, an assemblage of features of historical architecture, by all means including a classic order, if possible, compiled into a pleasing and impressive result, to the best of the designer's ability, mechanically adjusted to the interior behind it, but having no organic relation to it. The new Public Library is the most conspicuous recent instance of the prevailing inexpressive method of design. The apartments for the sake of which the building exists, instead of being made the basis of the architecture, instead of being expressed, are suppressed, hidden behind the mask, or the masquerade, of monumental architecture which is entirely irrelevant to them. The picture galleries occur behind the entablature of the front. The great reading room is not even indicated on the outside, except imperfectly, and, as it were, perforce, at the rear.

The building of the Society for Ethical Culture assures the most cursory observer that it is not designed upon such principles as these; that it is designed from within outward, and that its fronts are not façades of a building "quelconque," but enclosures of an interior specialized for its own particular purposes.

If one cannot altogether make out in detail what the particular purpose is, he must not rashly impute his partial failure to the architect. The late Leopold Eidlitz, in his "Nature and Function of Art," pointed out that the architect's procedure, in designing a monumental building from within outward, was to conceive the group of persons who were to inhabit the interior, or one of its component parts, as engaged in some act belonging to the purpose of the erection, and to give to this group an expressive and dignified enclosure. Prayer, praise, baptism, the communion, are some of the acts of Christian worship which supply a basis for architectural expression. The act of listening to a sermon is by no means so expressible, architecturally, as some other acts of public worship, although it is almost the only one recognized in the design of the modern "auditorium" church. To go beyond the

auditorium in design it is necessary that there should be a "service" using forms known to the architect and expressible by him. The tendency of modern Protestantism is away from such forms, and to that extent away from architectural expressibility. As Carlyle has it: "Religion naturally clothes itself in forms. The naked formlessness of Puritanism is not the thing I praise in the Puritans; it is the thing I pity. * * * Forms which grow round a substance, if we rightly understand that, will correspond to the real nature and purport of it; will be true, good forms which are consciously put round a substance, bad." "The fair humanities of old religion" found their architectural expression in the accurate architectural provision for its rites and ceremonies. This provision constituted the architecture alike of the Greek temples and of the Gothic minsters. Sometimes the architecture which in the first instance grew out of the religious forms has reacted upon them. Here is a curious modern instance. Only a few days before his death, in 1909, in Rome the late William Appleton Potter wrote from Rome to a friend in New York, saying, "Did you ever see what I tried to make a chancel in the church of the Divine Paternity?" In fact, the church has a completely developed chancel, which seems a superfluity in the worship of the denomination to which the church belongs. And yet, it appears that the chancel, being provided, has been put to the use for which it was clearly destined, and has become the scene of the only "choral service" known to the ritual of its denomination.

"The Religion of Humanity" may be described in a general way as the cult to which this temple is reared. That religion, as it is practised and expounded by its English-speaking disciples, not only deprives itself of supernatural sanctions, but denies itself those ritual observances which constitute the data and the material of the ecclesiastical architect. Auguste Comte did indeed equip Comtism with an apparatus of ecclesiasticism, borrowed from the Church of Rome, and so developed into a hierarchy and a liturgy as to incur for it Huxley's gibe of "Catholicism minus Christiantiy." These forms may seem to incur Carlyle's condemnation of not "growing" but of having been "consciously put round a substance," and it may also be held that the "Religion of Humanity" has not yet lasted long enough nor been sufficiently developed to grow its own forms. At any rate, the English-speaking Positivists, as we say, have developed no service which would suggest or call for a special architecture; and Mr. Frederic Harrison, on their behalf, has explicitly disclaimed what may be called the ecclesiastical development of the Positive Philosophers. A hall for "Ethical Culture" is as nondescript, for architectural purposes, as a so-called "Church of Christ, Scientist," of which there are as many views as there are architects. One of the most striking attempts to exemplify that latter day variant of Christianity in Central Park West takes the ground that it is a "meeting house" in the classic taste, including an "order" and a steeple, carried out, it is true, with impressive massiveness and substantiality. That "Newton Hall" in which the "three persons" of the British satirist of the British Positivists met and shall we say worshipped was, seemingly, a mere hired hall, having no reference in its design to this casual tenancy. At any rate, though it has very respectable associations with the discoursings of the three persons and their singing of secularized hymns such, as one of them informs us, as Tennyson's "Ring Out, Wild Bells," it did not offer a special architectural type, as indeed it could not have done even if it had been designed for the purpose by which it is mainly entitled to be remembered.

These considerations may seem to take us a long way from architecture. In fact, they are closely relevant to it, if by architecture one means not a mere assemblage of details of historical architecture irrelevant to the actual function and structure but the precise expression of that function and structure. In the case of a Hall for a Society of Ethical Culture or a Church of Humanity, which seems to be nearly the same thing,



HALL OF THE SOCIETY FOR ETHICAL CULTURE,
NEW YORK CITY. Robt. D. Kohn, Architect.

the architect finds nothing in the uses of the building to enable him to give a very precise and specialized expression of it. A lecture hall, a "serious" lecture hall: that is about as far as he can legitimately go in the direction of definition. It is as far, at least, as he can go by unassisted architecture. To go further he must invoke the aid of what Fergusson calls the "phonetic" or directly imitative arts to the assistance of what that authority calls the "technic" art of architecture. Sculpture would undoubtedly still further point and specialize the expression of this architecture. The architect has shown his appreciation of this fact by the corbels, niches and canopies he has provided for four statues of "Servants of Humanity" on each front, and has succeeded in procuring a sculptural filling for the head of the principal doorway. Further than this he could not go without an inscription, which, indeed, would amount only to a confession of the helplessness of unassisted architecture to express the special purpose of the erection.

The general purpose of an auditorium, which to be sure might be and in part is a music hall as well as a lecture hall, is very distinctly expressed. The three great windows of the street front ensure an abundance of equable and steady north light, and the blinding of the wall on the avenue front is at once recognized as a provision against an annoying and confusing side light. The panelation of this blank wall in recognition and recall of the treatment of the front, where the panels are opened into windows, gives balance and unity to the design, while it effectively relieves the blank wall of monotony and even gives greater assurance of stability than would be furnished by an expanse of the surface all in one plane. In one point of composition there is, it is true, a failure in exact expressiveness. The powerful cornice is not a true cornice; that is to say, a projection protective of the wall beneath, seeing that that function is performed by the almost equally powerful coping at the actual summit of the wall, framing the attic and its rudimentary pediments. That being the case one would expect the intermediate cordon to signalize the principal division of the building, that containing the hall which is essentially the building and to which the rest is appendix. This is not the case, since the triplet of doubled windows in each face below the cornice does not open into the great hall, as one would infer, or into its galleries, but into separate and subordinate apartments. There are, in fact, two stories above the hall and not one only, and this is undoubtedly a shortcoming of a complete functional expression of the building. One sees, of course, how it has come about and how intractable would have been the composition which would have been more completely expressive and, seeing this, is content to note it without presuming to find fault with it. Similarly, one notes the austerity of the treatment in general, the leaving of square arrises in so many cases where he would expect a moulding of transition, the point at which the development of the corbels has been arrested, insomuch that he may almost be inclined to say that the fronts are "en bloc" instead of being finished. But then one makes the obvious reflection that stone-carving costs money, and also that the work is so handsomely and thoroughly carried out as it is that it would be ungrateful to reproach either architect or owner for not carrying it further. Particularly and positively ought one to be grateful that it has not been carried further in the conventional way; that the architect has resisted the temptation, which possibly was not a temptation to him but would have been irresistible to the ordinary practitioner, of introducing a tetrastyle "order" at the centre of each front and so depriving the fronts of the character and impressiveness which in fact they present. The passer has something to look at so much better worth looking at than "the regular thing" of which, if we had the courage to confess it, we are growing very weary in the face of its endless and monotonous multiplications. It is a great refreshment to come upon a novelty which is such not by an effort for novelty but by a straightforward and



INTERIOR—HALL OF THE SOCIETY OF ETHICAL CULTURE,
NEW YORK CITY. Robt. D. Kohn, Architect.

rational treatment of "the thing itself." This building is unusually impressive as well as unusually expressive in its general composition, much more "monumental" in effect than its dimensions would commonly imply. This is largely by reason of its unusual effect of massiveness, which results not only from the unusual expanses of plain wall but from the unusual skill with which they are disposed where they are most needed and most effective. The openings or recesses, panels or windows, are so securely set and framed between the masses at the angles that they emphasize rather than attenuate the solidity of the effect, again emphasized by the scale and the character of the only projections, the huge half-round base-moulding, the modillioned cornice and the culminating coping, and not disturbed but again emphasized by the treatment even of the entrances which occur on the street front in each of the ample piers. Another exemplary point of design is the congruity of this building with its neighbor, its neighbor being the schools of the society of which this building is the hall and occupying the residue of the block-front on the avenue. The congruity, in fact, goes to the length of a design in common, the roll-moulding of the base being carried through both buildings, the line of the cornice of the hall prolonged by the balcony of the schools, and the base course of the second story of the schools reappearing in transoms across the panels of the avenue front and in the lintel course of the subordinate triple openings of the street front of the hall. Upon the whole an exemplary architectural performance, as well as a welcome variation upon the common run of our street architecture.



ARCHITECTVRAL ABERRATIONS

THE TWENTY-THIRD PRECINCT POLICE STATION HOVSE. NEW YORK CITY···

THIS IS a hilarious kind of edifice; you can see that yourself. If you are like the present writer, you will hazard several guesses about its purpose before you come to decipher the tablet over the "sallyport" which sets forth in plain language, language so much plainer than that of the architecture, that it is the station house of the Twenty-third Precinct of the Police Department of the City of New York.

Your first guess would probably be that it was an armory, for "military Gothic" is recognized, by the consensus of the architects who have done armories in New York, as the appropriate style and manner for an armory. And indeed, there are reasons for holding that an armory ought both to be and to look defensible. It should, in fact, even when slenderly garrisoned, be able to hold its own, including the store of arms and ammunition it is supposed to contain, against a besieging force without artillery. Such a force is a street mob, especially the kind of street mob an armory is likeliest to be called upon to withstand—a labor-union mob to wit. An armory should very possibly be a place in the interior of which shivering "scabs" and beleagured "strike-breakers" can be collected and protected, like the women and children and cattle in the court of a feudal castle, under the ægis of the N. G. S. N. Y., and the approaching mob of raging cloakmakers or what not admonished by the very look of the place of refuge that it is about to gnaw a file and may get hurt.

But why all this pother of warlike parade about the exterior of a police station? Our municipal annals do not contain the record of a single attack of a mob upon a police station. (For the matter of that, do they contain the record of a single attack upon an armory?) Why essay by architectural trick and device to "throw a scare" into the casual drunk and disorderly as he enters the gloomy portal under escort? Yet, to what other purpose is all this fortification? Why not leave the police station to be protected by some intrinsic terror of the law? It is really on the same footing with a graveyard, and it is remembered that Jim Fisk, after he had become rich and famous, or the reverse, by his association with Jay Gould, utterly declined to subscribe for a fence around the graveyard of his native village upon the plausible ground that those who were in couldn't get out and those who were out didn't want to get in. A police force which announces in its architecture that it is liable to be driven into and cooped up in its own abode while riot is stalking abroad and that it will sell its life dearly, say at the rate of two rioters per "cop," does not excite terror, but derision. Why fortification? Why "military architecture"? Why cry aloud, like "the Douglas":

> Up drawbridge cops, what, wardman, ho.
> Let the porticullis fall.

Or, if any military architecture, why this military architecture? Why should the ferocity and aggressiveness of this granite basement be surmounted by the smooth domesticity of the three stories of superstructure? There is or was a building in Berlin or possibly in Potsdam which was built while Frederic the Great was away upon his wars. When he came back and found it completed, his criticism was that it was a fort at the bottom, a church in the middle, and

a bower of Lydia on top. The criticism would apply to the present edifice, excepting that it has no ecclesiastical section. It is, let us say, a fort at the bottom and a lodging house on top. While the rocky basement strikes terror into the drunken and grins defiance on the riotous, its expression is contradicted by that of the three tiers of bedrooms for "gentlemen only" by which it is surmounted.

As to the basement, let us admit that the grating of the openings may on some occasion do good by preventing the escape of an inmate, if not by preventing the entry of an assailant; and, in any case, does no harm, except to throw unnecessary obstacles in the way of the window cleaners. But why the curvature of the front into "bastions" and "curtains"? In the feudal prototypes, what we have called the "sallyport" is withdrawn between two towers to the end that when the besieger essays to beat down the gate with a battering ram, having previously weakened it with mangonels and catapults, the garrison may keep up a flanking fire of arrows upon him from the narrow flanking apertures. But here, it is evident, the "cop" who undertook to fire upon the bearers of the battering ram would himself become in the process a target for every rioter within brick-bat range. Also, machicolations frown down from the second story cornice through which, theoretically, the defenders may pour boiling oil and molten lead upon the rash besiegers; and it has a parapet interrupted with crenellations through which latter the police may deliver their fire and then drop behind the parapet. But one has only to look at these machicolations to see that they are closed at the bottom, hence not pervious to missiles or hot fluids, and at these crenellations to see that the policeman crouching behind them could not get up to aim without exposing all the vital portions of his anatomy, and that he would be reduced to sticking his revolver through the slot and letting it go at random. The upper and concluding cornice, which does give a touch of ferocity to the bedroom section, labors under the same disadvantages, though in truth the crenellations are so much larger here that an active policeman might conceivably take a shot and dodge back in time to save himself. But upon the whole, it is clear that the parade of militarism is but an architectural figure of speech. There is an equally ridiculous building in West Fourteenth Street, opposite a real armory by chance, to which we long ago paid our disrespects, and which is ridiculous in quite the same way. This is the building of the Salvation Army, of which the military name inspired the designer to military architecture, the designer forgetting that the weapons of that "army" were not the arm of flesh. To be sure, his architecture "was not a real mongoose," either, any more than is that of the Twenty-third Precinct station house, which is practically no more defensible in a military than it is in an architectural sense.

The front invites a number of questions which it declines to answer, possibly on the ground that it would incriminate itself. We have already inquired what was the use of the curvature of the basement in plan, and echo has already answered "What?" The superstructure suggests an answer, even if the answer does not get us much "forrader." The bastion at the end is projected, says the superstructure, in order that a patrolman may get around the corner, and to the same end the corner of the superstructure is heavily chamfered. To the same purpose is a slit of a door cut in the upper wall near the corner. But why should a policeman desire to go around the corner? There is no saloon on it. Echo suggests that this is part of the general "military Gothic," and that the patrolman in time of trouble is to do sentry-go on the ramparts of the station house. Looking more closely, one surmises that the arrangement may have something to do with access to the fire-escape, and that this very costly and circuitous curvature and projection exist for the sake of enabling or forcing the force, when smoked out of the interior, to run round the building instead of jumping from the second story to the sidewalk,



THE TWENTY-THIRD PRECINCT
POLICE STATION, NEW YORK CITY.

which looks considerably safer as well as quicker. One rather pities the policeman who should try to get out of that door and round that corner and down that ladder when the building was afire. For one thing, the door seems to have been measured from the latest and leanest recruit in the precinct and to be quite impracticable for a veteran who by dint of holding up lampposts and sitting behind desks has grown up to the stature of an average guardian of public order. Apparently, the architect does not know his Horace, nor is familiar with the tale of the fox which had got into the granary through a chink through which, when he had gorged himself, he could not get out again. What a sad sight it would be to see a pinguid policeman stuck in one of those apertures and execrating that architect! And what is the meaning of that recessed balcony at the centre with the slab protruding at the centre so as to make it unavailable for the ordinary uses of a balcony, which are to take the air and get the outlook. One conjectures that its use may be to enable the captain of the precinct to come out and address the mob, with the privilege and facility of dodging behind the escutcheon when he sees a dead cat or other missile coming his way.

"Military Gothic" is a foolish mode of architecture to be applied to the uses of a modern police station. It would be little better than a silly masquerade, no matter how well it was done. In this instance it is not at all well done. The round arch of the gateway, of only one order, is not at all the deeply splayed and moulded entrance that would go with the bastions and the parapets. This alone would prevent the rock-faced basement from being a consistent piece of work, even by itself. And it is flagrantly inconsistent with the commonplace lodging house above. In turn the upper cornice and parapet are inconsistent with the lodging house, while the other feature of the superstructure, the segmental arch of the recess, is neither military nor Gothic and has, in fact, nothing to do with anything. The author of this aberration, whoever he may be, should not have further opportunities of holding up the Police Department to public ridicule. Away with him to the deepest donjon beneath the station-house moat.

The Cathedral of Saint John the Divine
New York City

Architects who are also readers of newspapers are aware that there has been a change in the architectural control of the edifice above named. The more they have read the newspapers on the subject, the deeper has probably been their puzzlement over the reasons for the change. The change coincided with the completion, at least the structural completion, of the choir of the cathedral, with the consecration and the opening of it to divine service. The choir, thus executed to the point of becoming available as a place of worship, is less than half of the ultimate structure contemplated, in length and in breadth, and so much less than half in area and in cubical contents that, in spite of its impressive actual dimensions it might almost be described as a fragment only of the mighty minster of which it is to be an integral part, and shows scarcely the beginnings of the intended decoration, sculptural or pictorial. Yet, such as it is, it has been generally acclaimed as an impressive and most interesting building, an architectural success. The only adverse criticism it has encountered in public has been that which begged the entire question involved in the building by denouncing it for not being the "English Gothic" which, one may say it explicitly disclaimed any intention of being, from the point of view of the purists who berated it. The basis of this criticism is the cheerful assumption that every departure from "Anglicanism" in the design of a cathedral for the diocese of New York of the Protestant Episcopal Church in the United States of America is a proof of ignorance or of bad faith. Upon this assumption, nothing is easier than to denounce the actual work for not being what the denunciator thinks it ought to have been, but the author never thought of making it.

Really, this seems to have been the state of mind of the ecclesiastical authorities, who have been moved to make the structural completion of one of the organic divisions of their cathedral church the occasion of making "an harsh divorce" between the work and the architect who has given twenty years of his life to it, and to supersede him by a "consulting architect" whose own works show an entire lack of sympathy with what has thus far been done on Morningside Heights. The supersedure is doubtless within the contractual rights of the authorities, and quite what one would expect of a committee of business men who had changed their minds about the kind of building they wanted, holding that the rights of an artist in his work of art were strictly limited to the letter of his contract. If it be not exactly what one would expect of the diocesan authorities of the Protestant Episcopal Church, the most obvious explanation is that the committee consider that the work has thus far been conducted upon mistaken lines, and that, in what remains to be done, there should be a reversion to a stricter and especially to a more "Anglican" type of ecclesiastical Gothic. With the personal and professional aspects of the controversy which this decision has provoked and is likely to provoke, an architectural magazine has, of course, nothing to do. But the architectural aspects of it are important and interesting enough to call for some comment in such a publication.

In the first place, as has already been intimated, a primary rule of criticism is "Respice finem"

> In every work regard the workman's end:
> Since none can compass more than they intend.

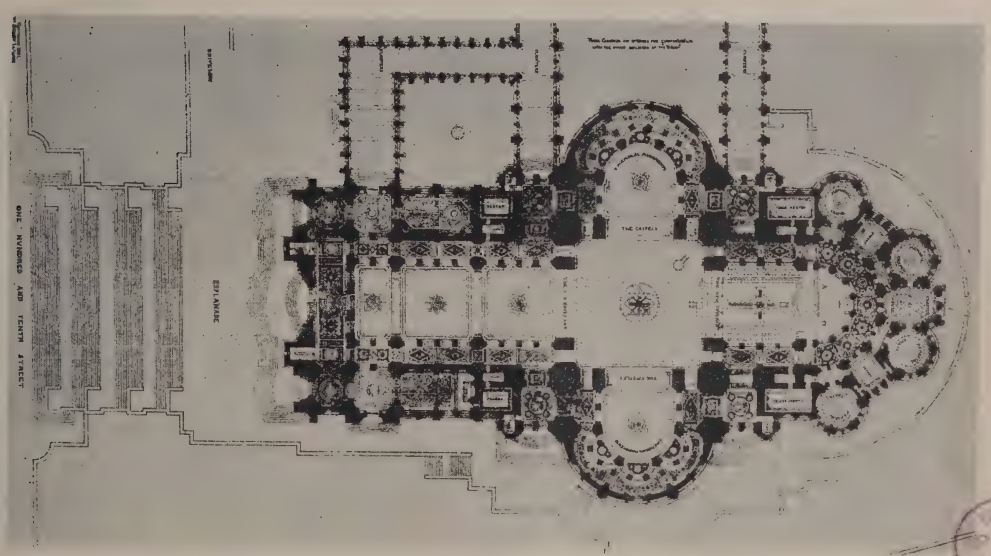
On the other hand, it is true that the view an artist takes of his problem is as much a subject for criticism of his work

as any other fact about it. The strictures upon the cathedral of St. John the Divine for not being pure English Gothic are irrelevant and nugatory unless and until the premise that it "ought to be" pure English Gothic is established. Is it true that a modern Protestant Cathedral of the twentieth century has no requirements different from those of a Catholic cathedral of the fourteenth century, before the Reformation of the sixteenth, as has been said, "gave a jar to Christendom that seemed to loosen historical Christianity from its foundations?" If that be true, then the architect who introduces any other forms or dispositions than those of the mediaeval cathedral is blameworthy, if it be he who has injected the novelties into his employer's conception of a cathedral, since undoubtedly the English cathedrals of the fourteenth century did give artistic and worthy expression to the notion then current and undisputed of the function of a cathedral. The sentiment of "Anglicanism" is surely worth keeping in the architecture of an Episcopal cathedral, unless and until it comes into conflict with newer conceptions, ecclesiastical or architectural, with, let us say, such a conception as the need to a cathedral of a great "auditorium," a preaching-place in which can be assembled as large a congregation as can be brought within the range of a human voice, with, let us say, such a conception as the modern tile arch, which to clothe in the forms of the groined vault of the old Gothic minsters were to indulge in a fiction or a masquerade. Whether there has been in things ecclesiastical such an evolution since the fourteenth century as we know to have occurred in things mechanical is a question not for the architect, but for the church. What kind of a cathedral is wanted it is for the diocesan authorities to tell the architect, not for him to tell them. Yet, in the present instance it was this preliminary and ecclesiastical question which was put up to the architects by the diocesan authorities. Obviously the design and disposition of the building are determined by what is to be done in it. If the "divine service" for which the church exists, be a "sacrifice" in the "presbytery" with which the only concern of the congregation in the nave is to see and hear as much as it can, and to be incidentally preached to from a pulpit set up in any eligible place but not at all considered in the general design of the edifice, that requirement will issue in one kind of building. If the preaching is to constitute an important part of the service and a place to be provided for the congregation which shall enable as many of them as possible to see and hear the preacher, that modification will result in a very different kind of building. It can not be said that there is an effective consensus within the Episcopal church, of the kind of building, parochial or cathedral, that it needs. The programme for the architects ought to set that forth. Yet in the case of this cathedral, the architects were left entirely to their own devices. They were under no sort of restriction or limitation, except that the interior length of the building should not exceed 520 feet.

What is well worth emphasizing, in view of the present situation, is the fact that the diocesan authorities, by their selection of a plan, distinctly committed themselves and the diocese against the strict example of English Gothic which it is now insisted that the cathedral should furnish, and which it is clearly out of the question that the existing cathedral can be made to furnish without a process of demolition equal in extent to the work of edification. Something like a hundred plans were submitted at the competition which was decided almost exactly twenty years before the consecration of the choir in April, 1911. Some thirty of these are said to have been more or less strictly English Gothic. All but four of the plans were eliminated by the committee of the trustees, acting in concert with their architectural and engineering advisers. Only two, in fact, were recommended by these advisers for the final competition, those of Messrs. Heins & La Farge and Messrs. Potter & Robertson. The trustees added to these, of

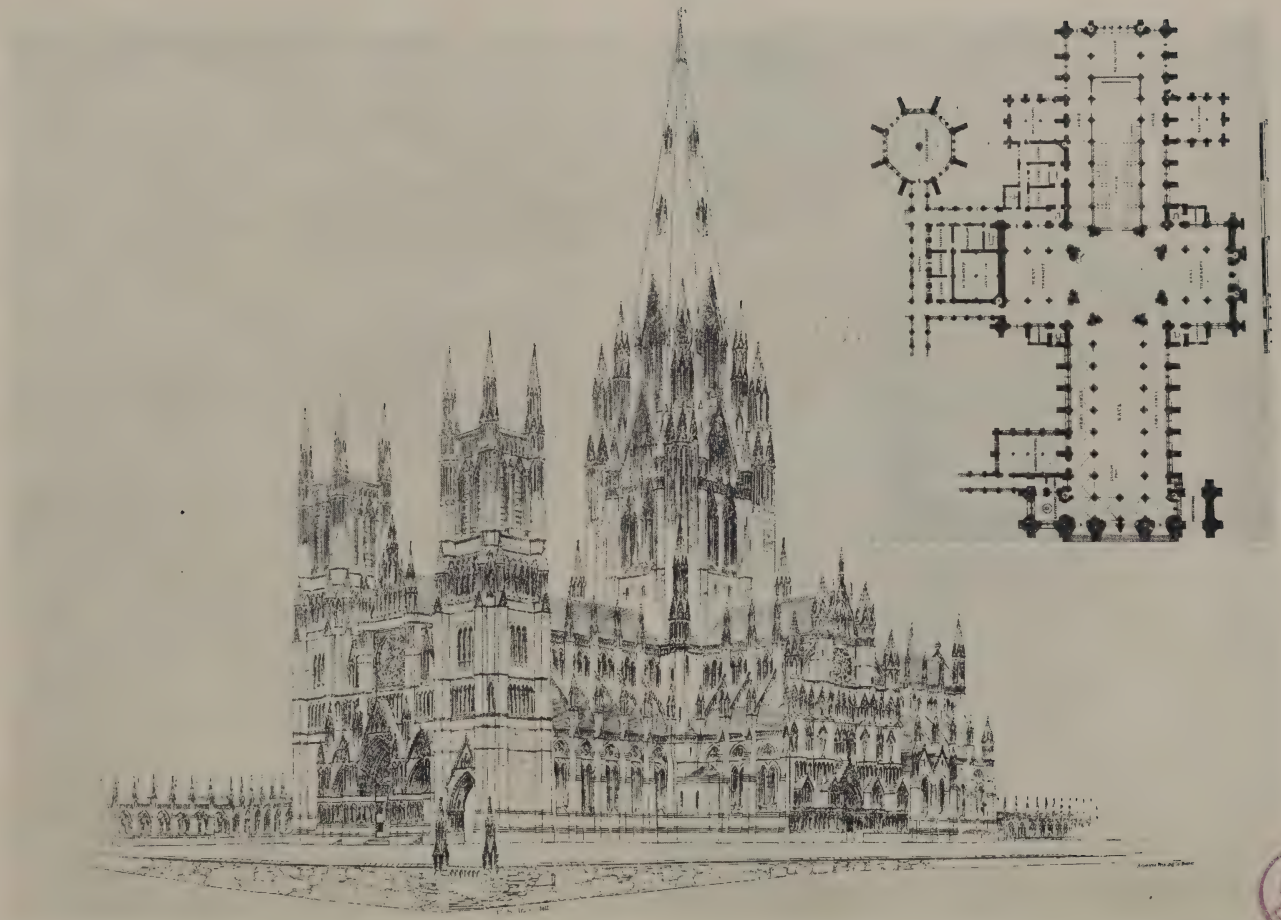


PERSPECTIVE.



Plan.

COMPETITIVE DESIGN FOR THE CATHEDRAL OF SAINT JOHN THE DIVINE, NEW YORK.
HEINS & LAFARGE, ARCHITECTS.



BOSTON PUBLIC LIBRARY

COMPETITIVE DESIGN FOR THE CATHEDRAL
OF SAINT JOHN THE DIVINE, NEW YORK.

Huss & Buck, Architects.



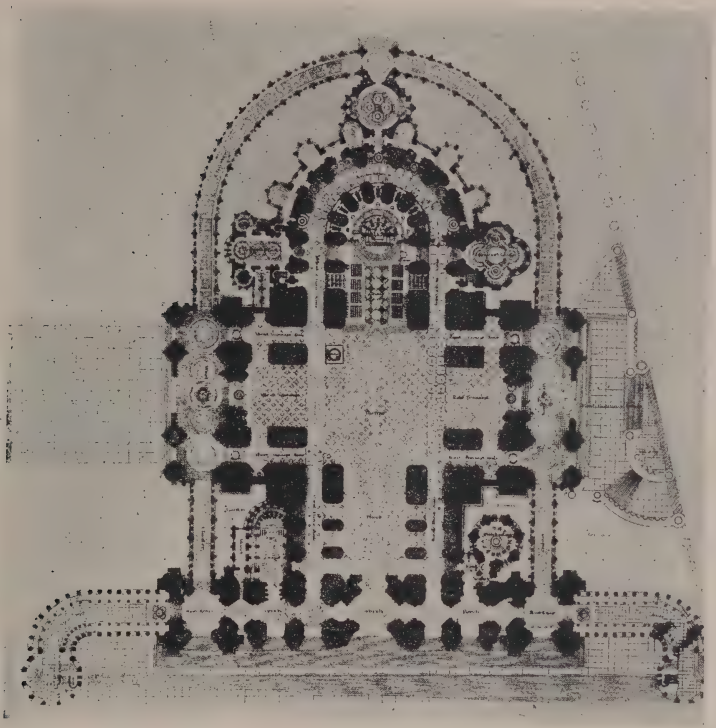
COMPETITIVE DESIGN FOR THE CATHEDRAL OF SAINT JOHN THE DIVINE, NEW YORK.
W. A. Potter and R. H. Robertson, Architects.

their own motion; the design of Messrs. Huss & Buck and the design of Mr. Halsey Wood. These latter were designated at the time as respectively the tamest and the wildest in the competition. The design of Messrs. Huss & Buck was, indeed, after the straitest sect of English Gothic, deriving, perhaps, more from Salisbury than from any other of the English minsters, but at any rate unamenable to the kind of criticism which has been bestowed upon the choir of the actual cathedral of New York, to whatever other kinds of criticism it may be amenable. Mr. Halsey Wood's design was the most afflictive of all to the purists. This fantasia was a mélange, if you choose a potpourri, of elements taken from everywhere, from the wings of the front, apparently suggested by Bernini's colonnade to St. Peter's, to the slim towers at the rear, apparently suggested by the minarets of the Cairene mosques. Such Gothic as it shows is exclusively of the spirit and not of the letter. Indeed, the architecture is not only not Gothic, but is nearly as much Mahometan as Christian. No wonder that it excited some beholder to quote Coleridge:—

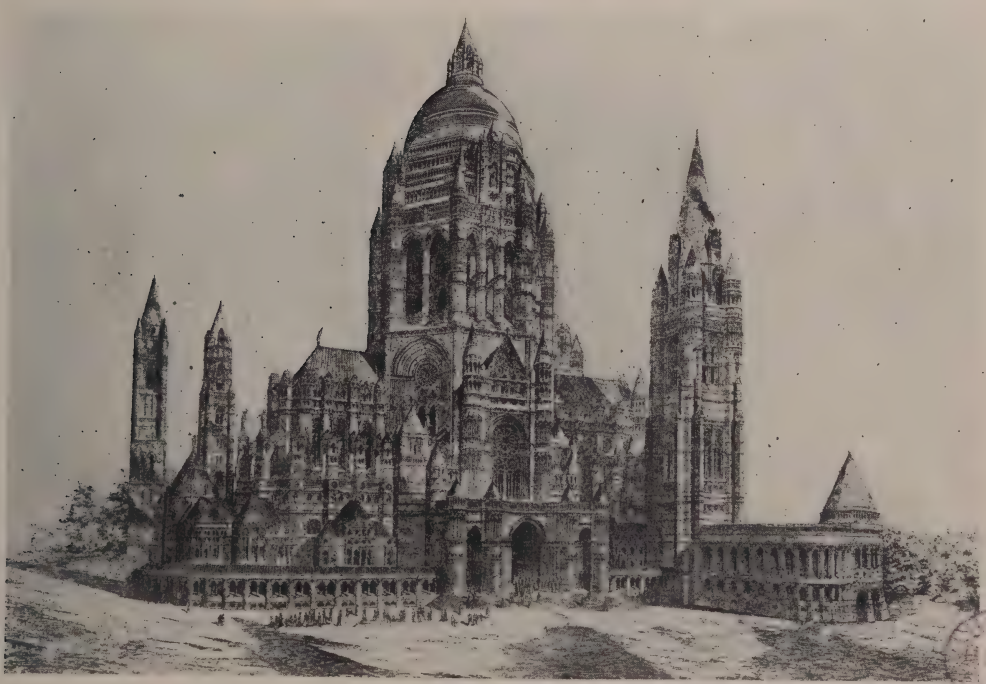
> In Xanadu did Kubla Khan
> A stately pleasure-dome decree
> Where Alph, the sacred river, ran
> Through caverns measureless to man
> Down to a sunless sea.

The design of Messrs. Potter & Robertson was negotiably enough Gothic, though there was no pretense of purism in it. But it was by no means English Gothic. There was, in fact, little that was English in it, excepting the West front, a revised and unquestionably an improved version of the famous West front of Peterborough. The motto under which it was submitted, "Gerona," indicated that its inspiration was Spanish. The cathedral of Gerona, which Fergusson calls "one of the most successful designs of the middle ages and one of the most original in Spain," has as its chief peculiarity of plan, a nave seventy feet wide, the whole width of the fabric, excepting for the chapels contrived in the spaces between the buttresses, and equal to the whole width of the choir and its aisles. The Spanish plan is not closely followed, for the nave in this design has aisles. But the great width of the nave is retained, and the crossing thus becomes an auditorium, capable of accommodating a great congregation within the sound of the preacher's voice. Every one of the four selected designs, indeed made a point of enlarging the crossing and increasing its capacity to the utmost. Richardson's then recent success in Trinity Church, Boston, in subordinating the whole church to a central tower modeled after that at Salamanca, had had its effect upon most of the competitors, though in Boston comparatively little is made of the crossing interiorly. But even the authors of the English Gothic design had recognized the necessity of giving more importance and a more important function to crossing in the modern cathedral than was given to it in the mediaeval. They had taken the one isolated and sporadic example which English Gothic supplied in the octagon of Ely, though in English Gothic the example was sterile, and we may be sure that the innovation of Alan of Walsingham was regarded askance in the year 1322, alike by architectural purists (if any) and by "old fashioned churchmen," as a questionable and dangerous novelty.

The winning design was described, at the time of the competition of 1891, as "a domical church in a Gothic shell." The ground plan seems, in fact, to prefigure a treatment rather Byzantine than Gothic, rather of Eastern than of Western Europe. St. Sophia is, of course, the typical instance of this arrangement. But there are examples of it, not only in Italy, in St. Mark's at Venice, but in France, in St. Front at Perigeux, "the only domed church in France with a Greek cross for its plan." This latter is commonly set down as a copy of St. Mark's, although Mr. Spiers insists that the builders of Aquitaine had for more than a century been doing domed churches and had developed their own method of doing it, and that St. Front is French and not Byzantine. However that may be, a study of the plan and sections of St. John the Divine would indicate the



PLAN.



Perspective.

COMPETITIVE DESIGN FOR THE CATHEDRAL OF SAINT JOHN THE DIVINE, NEW YORK.
H. HALSEY WOOD, ARCHITECT.

domes of St. Front as a more appropriate and expressive covering of it than the sloping Gothic roof. As originally planned, each bay of the nave was to be covered with its own cupola, while the covering of the choir was to be a continuous tunnel vault. The changes made during the progress of the work have been in the direction of Gothic, in the direction of Anglicism. To the desire to Anglicize as much as might be may probably be attributed, at least in part, the change from the original tunnel vault of the choir to two bays of groined vaulting, with the substitution of clustered piers, expressive of the superstructure thus substituted, for the smooth pillars which would have been the logical supports of the original vault, and would have conformed more perfectly than the Gothic pier to the magnificent semicirclet of the huge, smooth, unmodelled columns that support the semidome of the apse, the finest feature of the interior, in which there is nothing of historical Gothic at all. The contrast is striking, though one easily persuades himself that the objection to the juxtaposition of the groined vault and the semidome is academic only and not artistic. At all events, the purpose is attained of furnishing an enormous auditorium at the crossing, as well as of providing a most impressive terminal feature; and it is a purpose which historical English Gothic furnishes no available precedents for attaining, excepting only the octagon of Ely. The churchmen who are now anxious that the cathedral should be continued in a more strictly "Anglican" fashion than that in which it has been executed thus far, and which is at least as Anglican as the general scheme will admit, appear to forget that the diocese has for these twenty years been committed against a strictly English Gothic cathedral, and that all the contributions to the erection of the cathedral have been obtained for the execution of a design which was deliberately preferred to the Gothic designs, its competitors.

A Manse Come Into Its Own

The Sterling Mansion in Watertown, N. Y., Gets a Proper Outfit One Century Later

By CHAS. DE KAY

PHOTOGRAPHS BY AUGUST PATZIG & SON.

THE AGE upon whose current we are borne along is often slurred as a destructive one, an age in which nothing, from architecture to criticism, is constructive. And it does seem to dwellers in large cities as if modern man were fired with a fierce rage like that of Vandals and Visigoths to sweep away all traces of the past and substitute for what was simple, quiet and sometimes graceful, a set of barracks of huge yet bad proportions whose one poor boast is size! All the pleasanter is it to turn one's eyes to the very opposite condition of things and examine the process by which an ancient home has been improved without loss of its fine savor of antiquity and made more beautiful and commodious, while the fashions of its first period have been preserved.

An old edifice when restored requires the renewal of many parts which have fallen into ruin; but it may often happen that the restorer, knowing thoroughly the period of its making, adds to the original plan various things which the first builder omitted from lack of means or lack of taste or lack of knowledge. The old building then takes on a style and splendor it never had before and yet remains true to the architecture that ruled when it was first planned.

This is the rather neat achievement of Mr. Francklyn Paris at Watertown, N. Y., when he undertook the renovation of the old Sterling home for the present owner, Mr. Taylor. One hundred years ago the Sterling house was indeed an important creation for the little town that straddled the Black River near its entrance into Lake Erie. Since then commerce and manufactures have changed things greatly; Watertown is a city with a history upon which it looks back with no little complacency. Was it not hither that Henry Eckford brought from New York his ship carpenters and caulkers, his axemen and cordage makers, and, setting to work on the green timber of the forest, built, launched and equipped a fleet of small ships in an incredibly short space of time? Was it not here that Commodore Perry, thanks to this expedition, was enabled to meet the British fleet and win a victory? It was during the stirring times of the War of 1812 when the Republic was having one of the worst of its infantile diseases and people, Congress and President were acting in such a way as to make the most sanguine despair, that the cornerstone of the Sterling house was laid. No railroads, hardly yet a steamboat. Everything had to be fashioned on the spot or brought by horrible roads from the Hudson. Hardly to be wondered at, therefore, that the fine points of decoration in buildings of that day were not lavished on his house by Sterling. Surprising, on the other hand, what a fine bit of work the unknown builder made of it! Subsequently, however, additions and changes were made which departed from the original plans because fashion in architecture had changed and there was no one to warn the owner that he must remain true to the style if he wished to obtain a satisfactory effect. As usual in such cases, these intrusive changes prove the most difficult to manage, for they demand a certain amount of demolition and thereby try the nerves of the owner. Fortunately, Mr. Taylor had no intimate connection with the old house; he had not grown up in it and gradually come to feel that every part of it held some recollection. So he bade the architect and archæologist have his own way. Before the restoration, however, he laid out a formal garden which makes a very happy outlook from the back of the house and, as we shall presently see, has been duly considered in the rearrangement of the interior.

Mr. Paris is no novice in the decora-

tion of interiors, as one may see in some of the upper rooms of the Ritz-Carlton; in the home of W. W. Scranton at Scranton, Pa., and in the rearrangement now going on in the University Club, Manhattan. The problem at Watertown appealed to him, for it called upon his knowledge of the varied styles which we embrace in the somewhat vague term, "Colonial." Indeed, we have his own statement of the problem, for at the housewarming last year Mr. Paris remarked to a representative of a Watertown journal: "I found a very excellent example of a Colonial house marred by the introduction of a number of anomalous and contradictory elements. By removing these foreign growths I have restored the house to what, in my conception of things, it should have been in Colonial days, assuming that its owner had been possessed of taste and large means."

The main hall is marked by a stair with mahogany treads and enameled reserves and a rail having the spindle motive. The walls are wood finished in eggshell enamel, the colors being French gray and buff, like the uniform of the Continentals. The mirror is of delicately carved wood. The cornices are in plaster, finished in place by hand. On the wall is stretched a striped fabric, in buff tones, of English make. The floor is of straight oak, the fixtures silver with a spindle design. The side-table is an old piece with carved wood reliefs in front and a marble top. Note the small knobs, "lady's size," on the mahogany doors. This hall might be termed English Colonial by those who insist upon a label. It is about fifty feet long and twenty wide.

In the old house there were two parlors to the left as one enters; these were thrown into one, leaving the division marked by a couple of Doric columns supporting a beam, gaining thus a drawing-room fifty by twenty. Greek fret is carried all around. The hearth breasts, seven and a half feet broad, have over-mantels, in which a plain panel is left for a classical subject to be modeled in low relief. To give warmth to this somewhat classical interior all the walls are carved wood and the details of trim on doors and windows, not to speak of the details of the columns, are rich in modeling, while the hangings of crimson and buff, reproducing an old fabric, lend certain actual direct strong shades of color. The corner consoles have green malachite tops; the woodwork is finished in eggshell enamel; the mantels have white marble facings and rude brick linings. Double spindle colonettes of a slender make are further decorations to the hearth, while the firegilt fixtures are of simple but classical shapes. Despite the classic details the impression of this drawing or living-room makes for comfort rather than pomp.

On the right of the entrance hall is the library, very well arranged as to the scale of doors, bookcases, hearth, etc., with the exception of the large rug in the centre which in design is out of scale with the room. The ceiling has been modeled in low relief in the method called in Italy *scapura*, a method which requires great knowledge of perspective, great certainty of hand, for it is done in place. The material is plaster and glue. In order to lend it unity of tone and an even texture of surface the reliefs are given a skin of whitewash.

In this *scapura* work are four subjects treated allegorically in very low relief with perspective so arranged as to make the figures seem to rise upward—not project downward. Here are Poetry and Romance, Science and History with their several attributes and attendants. Similar modeling in place produced the decorated panels between the brackets of the cornice. The over-mantel is of carved wood, as are also the mantel itself and the framework about the hearth-front; this last is of veined marble. The iron sides and back of the fireplace were not in the original plans and mar, rather than assist, the general impression of the room. The panel over the mantel now occupied by a family portrait, temporarily placed, is designed to hold an oil painting on canvas to form thus a part of the wall.

The bookcases are built of dark ma-



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hogany in place; they fit into the height and trim of the doors and adapt themselves to the paneling of the wooden walls. Observe the management of these cases in the corner where a domed and round-back corner-piece allows for some appropriate work of art, a porcelain or a bust in bronze, being shown to advantage. Silver fixtures and candlesticks of Sheffield plate are used in the library about the walls; there is no central lamp. One should note the trim of the doors which show that the hand of the master carpenter, not the machine, has turned out this work.

The library has a Chippendale look which is increased by the ceiling reliefs; they recall the Chinese excursuses that Chippendale made in furniture to suit the queer taste of the eighteenth century. Note the "curtain embracers" at the window, odd shapes studied from old pieces of the period and reproduced in brass, silver and firegilt.

The dining-room with its oak floor and square panels of wood, its ceiling modeled in low relief in plaster, its mantel of simple Colonial forms, is a worthy fourth to the preceding trio of rooms. It looks out on the old-style English garden arranged by Olmsted, but it looks at it through a conservatory. This is reached by two white marble steps and has a flooring of red tile set in broad white cement, bordered with white marble and having in the middle an oval sunken pool about five feet long. This was intended by Mr. Paris for a conservatory which should form a step toward the garden, but his plans were changed during his absence with the results shown in the illustration.

Openwork columns were to have been covered with creepers. The centre of the oval basin was to have been decorated with a bronze figure. The original look of the dining-room, as it was in the plan, has been lost; a conventional end of the room has been too easily achieved. But turn from this error and observe the wooden frame to the wall mirror with its Chippendale feathery forms, all delicately carved and gilded. This room also is finished in eggshell enamel, so that on the removal of rugs and hangings in Summer the interior will have a particularly cool and airy look.

Enough has been said to give a good idea of the methods used by Mr. Paris to exchange the somewhat rude interior



MAIN HALL.



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Photo by August Patzig & Son.

The Drawing Room.

THE RESIDENCE OF JOHN B. TAYLOR, ESQ.

Watertown, N. Y. W. Francklyn Paris, Architect.

of Uriah Sterling's house into a modern home for cultivated people who want beauty in simplicity rather than luxury round them. However, a peep into the billiard room will be interesting.

One may call the decoration of this room French Empire—say 1790 to 1815. Here is a costly mantel of Languedoc marble full of crimson and gray spots, and above, set in the centre panel of the mantel frieze is a bronze clock in Empire style. The over-mantel has a plain panel bordered by *scapura* hand-modeled reliefs where a canvas with portrait or picture may be let in. The walls are paneled wood; the floor is oak in herringbone pattern, like floors of that period. To echo the reds in the Languedoc marble of the hearth-front, the furniture is upholstered in crimson morocco. The long console table has a verd-antique marble top, while the curtains and shades of the three lights which will illuminate the billiard table are crimson. Mr. Taylor's billiard room will make a gay impression, or there is no virtue left in crimson. The furniture has a spindling Empire look. The simple fixtures are in turned silver.

Watertown with its vicinage is remarkable for certain old houses built of stone about one century ago. They form rather grateful objects for the decorative architect, who is also an artist, not merely some tradesman who, having made money, starts in to do things without the necessary knowledge and taste. It is one thing to achieve what some one has called the "dress making of rooms" and another to carry out decorative plans with constructive skill, adapting the design and color to the dwelling as a whole and to the proportions and lighting of the separate apartments. Too great uniformity can be evaded by adopting different but not too dissimilar styles belonging to the same general period.



Photos by August Patzig & Son.

THE DINING ROOM—RESIDENCE OF JOHN B. TAYLOR, ESQ.

Watertown, N. Y. W. Francklyn Paris, Architect.



CORNER IN OWNER'S ROOM.

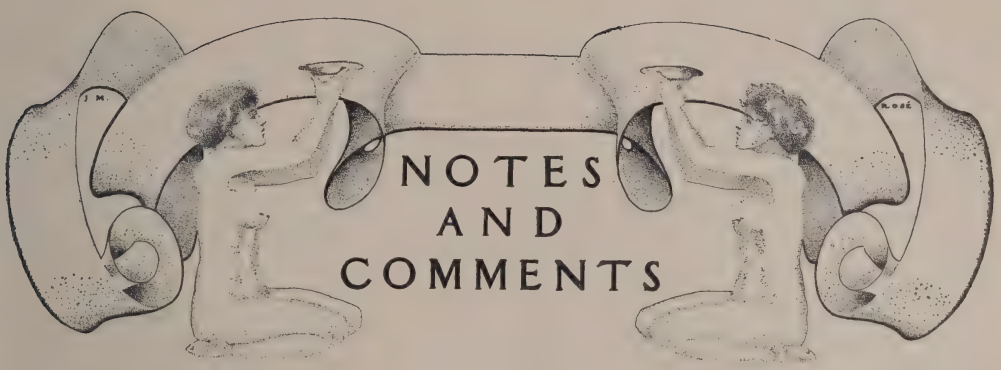


Photos by August Patzig & Son.

Mantel in Owner's Room.

THE RESIDENCE OF JOHN B. TAYLOR, ESQ.

Watertown, N. Y. W. Francklyn Paris, Architect.



IMPROVING NEW HAVEN

The long awaited report of the New Haven Civic Improvement Commission, composed of Cass Gilbert and Frederick Law Olmsted, has appeared, and proves to have been worth waiting for. With its various appendices the report makes a considerable volume, and it is brought out with an elaborateness that makes it one of the handsomest of the city plan reports. For all of this, and for the inauguration of the movement which has resulted in securing a plan for New Haven, credit is largely due to George Dudley Seymour, the secretary of the local committee.

A section of the report which has particular interest for architects is commented upon in a separate note. With regard to the report as a whole, it may be said that it is entitled to take rank with the very best that have yet appeared, in its practicalness and its comprehensiveness. It is interesting to compare it with the report for Rochester, which was under preparation at the same time, and of which, also, Mr. Olmsted was one of the authors. Though Rochester is a good deal larger than New Haven, the cities are not unlike in their general physical character, while Rochester is of the two rather the more progressive and public spirited. Yet in a comparison of the two reports, that for Rochester suffers a good deal by contrast. It seems more superficial and less practical. In reading the New Haven report one feels that the authors of it found its preparation a congenial task. They go thoroughly, almost lovingly, into the problems offered, and yet the report for Rochester criticises the present city much less severely than does the report for New Haven. It is a very interesting contrast, and is significant of the importance of the personal equation in the preparation of these city planning studies.

In the Table of Contents for the New Haven report there are three main headings. First, Present Conditions and Tendencies; second, Kinds of Improvements Most Needed; third, Specific Recommendations and Suggestions. Under the first heading there are discussed the growth of population and its composition; the economic basis of growth; physical conditions and financial conditions. The study of the population has diagrammatic illustration in some interesting curves comparing conditions in New Haven with those in other cities, and offering a basis for anticipating future development. Under the second heading there is a brief general discussion of the railroad and harbor improvements which are needed; a discussion of main thoroughfares and car lines, in which Mr. Olmsted repeats at some length his now well-known views on the widening of principal highways; a discussion of street trees, in which it is made clear that the elms which have made New Haven famous are sadly in need of attention and care; a discussion of poles and wires and advertising signs; a mention that the sewerage problem ought to have expert study, and a discussion of the park and playground needs of the city. The Specific Recommendations and Suggestions consider under separate heads those which refer to the heart of the city, those which refer to the general street system, those which are

concerned with local parks and playgrounds, with an inner circle and with an outer circle of parks, parkways and reservations, and those which have to do with shore reservations. The Appendix contains a most valuable statistical study of the City of New Haven, which was made by Ronald M. Byrnes, a Yale senior, and a report by Mr. Olmsted on Building Lines.

The New Haven report is very profusely illustrated with photographs. The only diagrams showing proposed changes are those that refer to a new avenue, which it is suggested should be built from the new station to a public square, where it is recommended that the public buildings be grouped. At the end of the volume there is a large colored map, on which are the proposed park reservations. The report, it is stated, has—in spite of its excellence—made little impression on the community. This is largely due to the fact that it was so long delayed, and that its most striking suggestions became known before the report itself was issued.

MUNICIPAL ART IN HARTFORD

The Municipal Art Society of Hartford has sent out several publications in the last few weeks. One of these is the report of the latest annual meeting. President Mitchell in his annual address, which is given in full, stated that the Municipal Art Society of Hartford might be said "to have two main functions. First, to direct and cultivate the growing sense of beauty and art in all matters pertaining to our common civic life; and, second, to give public expression to this developing artistic sense and seek to effect a steady improvement in our outdoor municipal affairs." Two interesting resolutions which were adopted at the meeting in pursuance of these purposes were as follows:

Resolved, That the City Plan Commission be asked as to the advisability of its drafting the plan of an ordinance which shall have for its object the limiting of the height of buildings facing the parks, open spaces and thoroughfares throughout the business section of the city, for the consideration of the Honorable Court of Common Council.

Resolved, That in an effort to protect the city from the embarrassment of bad statuary, commercial monuments, etc., and to care for such worthy works of art as are now possessed by the city, the Court of Common Council be asked to consider the advisability of creating a competent art commission whose judgment can be relied upon and accepted as final, in all questions of civic art.

In another interesting pamphlet the Society reprints a series of letters which were written to the Hartford "Courant" on the improvement of the city. They were written by request of the newspaper, which selected eleven prominent citizens well fitted to discuss such matters in a public spirited way. They included, for example, Mrs. Hillyer, a prominent club woman; the Rev. Francis Goodwin, G. A. Parker, superintendent of parks; F. L. Ford, city engineer; C. N. Flagg, a prominent artist, etc. The suggestions of these correspondents are tabulated, and it is most interesting to find that among the eleven there is only one suggested improvement on which as many as four are agreed. This is the cleaning of the park river. Upon four other matters, such as the abatement of the smoke nuisance, and an improvement in the water supply, as many as three of the eleven agree. All the rest of the suggestions are scattering. This tabulation shows how important it is, in order to bring about any public improvement, to concentrate the attention of even those who think most regarding the subjects, upon one matter at a time.

The Society, it is interesting but not surprising to find, has very emphatically endorsed the action of the Connecticut Society of Colonial Dames in its effort to secure a restoration of the interior of the old Bulfinch State House, which is now the City Hall. That the Colonial Dames are in earnest in their project is shown by the fact that they contributed $10,000 for the purpose. The Municipal Art Society devotes a pamphlet to a discussion of why the old State House should be preserved. This includes articles by several persons, an account of Bulfinch himself and of the City Hall, with considerable pertinent historical data about the structure and its erection; and finally, a statement by the architects as to the plans for the restoration. The building was begun in 1794 and completed two years later at a cost of about $52,000. It is interesting in its use of brick and stone in the construction of exterior walls. It is surmounted by a fine tower or cupola, and is a very beautiful building. One of the articles contained in the pamphlet quotes an editorial comment from "Life," concerning a rumor that the old State House would be torn down. "Life" said: "Oh, no, Hartford, don't! What do you want, an office building? Office buildings are common. Bulfinches are scarce and there are no more making."

A NEW LONDON BRIDGE

The growth, or perhaps one ought to say the birth, of civic pride in London was interestingly illustrated by a debate, June 14, in the House of Commons, on the design for the new St. Paul's Bridge which is to be erected where its name indicates, that is to say, between Blackfriars Bridge and Southwark Bridge, and to become the fourth bridge in the "city." On the third reading of the bill for the erection of the bridge, Mr. Morrell moved that it be recommitted until the approval of leading architects should be secured for the plans, and the committee should be satisfied that the scheme was the best possible, in the points both of site and arrangement and of architectural design. "Let not the engineer only be heard, but the architect and artist as well." Thereupon a lively debate ensued, in the course of which Sir W. Gelder, a Fellow of the R. I. B. A., took part, assuring the House that by sanctioning the existing scheme, adopted by the Corporation of the City of London, it would "commit a fatal blunder," and "would be cruel to posterity." Lord H. Cavendish-Bentinck described the scheme as "inspired by the engineer, the surveyor, and the policeman." Another speaker said that "the street ought to open up a magnificent vista of St. Paul's. To pass the bill would be to prevent this, and would therefore be a great error." The result was that the motion to recommit prevailed, 156 to 99. The London Times, reporting the debate, remarks that "the attendance showed that the subject excited great interest." Heretofore an artistic question has stood just about the same chance of intelligent consideration in the House of Commons that such a question has stood in the House of Representatives. This debate and its result show progress in the British capital. It is possible that interest in "the city beautiful" has been stimulated in London by the unpredictable and unexpected success of Sir Thomas Brock's "Victoria Memorial" in which the sculptor had the architectural co-operation of Sir Aston Webb. The monument is not only out of comparison the finest in London but one of the finest of recent monuments in Europe and will greatly raise the English artistic reputation abroad.

SIGNIFICANT HOUSING NEWS

Two news items which have lately appeared in the press are possibly of great significance to the so-called housing movement in the United States. The first is an official announcement from the Worcester County Institution for Savings at Worcester, Mass., that hereafter it will refuse to loan money for the construction of three-family frame tenements, but will encourage loans on single dwellings. Furthermore, the bank has inserted in the newspapers an advertisement under the heading "Notice to Home Builders," in which it announces that it has made an extensive collection of drawings and plans for inexpensive detached houses that should cost from $1,500 to $3,000 to build. It invites persons interested in building attractive detached houses to avail themselves of these plans, its purpose being to encourage the construction of one-family homes. The other item is an announcement that the directors of the Metropolitan Life Insurance Company have authorized a mortgage loan of approximately $650,000 for the erection of small dwellings in the borough of Brooklyn. The houses are to be constructed by a building corporation to sell for $5,500 each. They will be semi-detached, two-story brick dwellings, containing seven rooms and bath, and standing on lots 24 x 100 feet. If the purchaser of the property desires, the company will give him a life insurance policy, as is done in Belgium. The policy is so arranged that when the mortgage on the house is fully paid up the insurance expires. This will be at the end of a period of twenty years. If savings banks and insurance companies followed these examples at all generally, the results of the program, in securing better housing accommodations in American cities, can hardly be calculated.



TECHNICAL DEPARTMENT

RONALD TAYLOR AND CEMENT AND COMPOSITION FLOORS

IN THIS DAY of materialism it is a pleasure to meet a man who, instead of "boosting" his material or workmanship to the skies, and claiming everything under the sun for it, is satisfied to say, "There is my flooring; look at it; test it; ask the people who use it daily what they think of it. If that is what you want, I can duplicate it for you." That has been Mr. Taylor's attitude toward inquirers for his composition flooring, "Taylorite." Twelve years ago, when he started laying it, it was a good deal in the nature of an experiment; but he went ahead and laid it the best he could, and that best has kept it there ever since. Mr. Taylor says that the success of a composition floor is due not so much to the material used as to the manner in which it is handled—that the labor question is the most important. For that reason he has never taken a job for "Taylorite" unless he could be sure that his own men, who have become expert from experience, could do the work. Another important factor is the foundation on which the "Taylorite" is laid; and Mr. Taylor's thirty years' experience in cement contracting makes him particularly fitted to prepare the bed on which the composition is to rest.

That Taylor floors, "Granolithic" (cement) and "Taylorite" (composition), are a success is attested by the number and class of buildings in which they have been used and by the words of competent authorities. For instance, it was recently said of the flooring laid in the New Theatre (Carrére & Hastings, architects) that it is "the finest cement floor job on this continent." The Waldorf, Sherry's, Delmonico's, the Manhattan, the Holland House, Hotel Astor, the New York Stock Exchange, Corn Exchange Bank, Kuhn-Loeb Building, Dun Building, Tribune Building, are some examples of "Granolithic," and the Women's Hospital, the Babies' Hospital, Manhattan Ear and Throat Hospital, Brooklyn Rapid Transit Power House, Carnegie house, Stokes house, Brooklyn Naval Branch Y. M. C. A., St. Bartholomew's Clinic Building, Paterson Day Nursery, Madison Square Church House, Garden City Hotel, are a few of the many successful applications of "Taylorite."

Probably one of the most difficult floor problems ever presented to an architect was the selection of a suitable flooring for the American Bank Note Co.'s factory, Kirby, Pettit & Green, architects. The finest grade of steel engraving and high grade printing, combined with the handling of heavy loads of paper and type necessitated a floor which should be particularly strong, yet dustless. "Taylorite," 200,000 square feet of it, solved the problem. Mr. Taylor also laid over 150,000 square feet of "Granolithic" in this building, and in addition executed all the sidewalks, doorways, curb, entrance steps, porches and copings in cement.

Ronald Taylor is a good man to know, a good man to do business with, a good man to entrust your flooring problems to. If you have a problem big enough to warrant the employment of his experts, write him or call him up, or journey over to 520 East 20th Street, New York City, just this side of the river and look him up.

THE ARCHITECTVRAL RECORD

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ALLEGHENY COUNTY SOLDIERS' MEMORIAL.
PALMER & HORNBOSTEL, ARCHITECTS.

THE ARCHITECTVRAL RECORD

SEPTEMBER, 1911

VOLVME XXX NVMBER III

THE BVILDING OF PITTSBVRGH

PART ONE

THE TERRAIN & THE RIVERS

BY MONTGOMERY SCHVYLER

"EVERY SCHOOLBOY KNOWS," and not alone that prodigy of precocious information, Macaulay's every schoolboy, but in literal fact every American schoolboy, that Pittsburgh is at the confluence of the Allegheny and the Monongahela, coalescing into the Ohio. "Geography makes history"; and it was inevitable that the point of meeting of the two rivers to make a greater than either should have been a coign of vantage in the struggle for the possession of "the West" which began here with the beginning of the Ohio. Very likely it had been fought for and fought over before the eyes of any white man saw it. Certainly it became the centre of intrigue and of strife almost as soon as it began to be known by French or English explorers or adventurers. The head of navigation of the Ohio, like the head of navigation of the Hudson, was a strategic point alike when the navigation was limited to the canoes of the natives and when it was extended to the bateaux of the white traders. Practically the navigation by bateaux lasted until it was superseded not by steamboats but by railroads, and practically it was a navigation by raft, for the flatboats used in carrying coal down the river were, even down to the period of the Civil War, invariably sold for the timber in them as soon as they reached the market.

No other American city has a situation of so wild a picturesqueness as this meeting of the waters. It may be questioned whether the confluence was more impressive when the eyes of the first white man beheld it and the gorges were dark with the forests that covered their precipitous sides or now when the forests have departed and the gorges reek with the fumes of the most modern industrialism. In 1749 the Jesuit father, Bonnicamps was "chaplain and astronomer" to the expedition of Captain Louis Céloron, which went about through the wilderness depositing leaden plates claiming the ownership of the country for the king of France in virtue, as Washington wrote four years later, of

"a discovery made by one La Salle sixty years ago." The Jesuit father recorded his opinion that the junction of the rivers was the most beautiful place he had seen on the Beautiful River, and thus vindicated himself as a person of sensibility. Four years later another eye-witness recorded in his journal, November 22, 1753:

> I spent some time in viewing the rivers and the land at the Fork, which I think extremely well calculated for a fort, as it has the absolute command of both rivers. The land at this point is twenty or twenty-five feet above the common surface of the water, and a considerable body of flat, well-timbered land all around it, very convenient for building.

This practical reporter made no pretensions to aesthetic sensibility, but he looked at the site of Pittsburgh with the eye of a soldier and also of a "speculator in real estate." He was Major George Washington of the Virginia militia. While he perfectly saw the strategic value of Pittsburgh in war, he could not foresee the advantages which were to make of "the Fork" the site of a great city, for his own investments were made much further down the Ohio valley. He was not destined to see "the Fork" again, although the next year he was on his way to it, when he received in his camp the workmen who had been engaged in building and had half-built a fort for the Ohio Company at the place he had indicated, and who had been turned out by an irresistible French force which took possession of the uncompleted work and proceeded to complete it and name it Fort Duquesne after the Governor of French Canada. The next year following, 1755—

> That was the year when Lisbon town
> Saw the earth open and gulp her down
> And Braddock's army was done so brown
> Left without a scalp to its crown.

he came within a few miles of it as aide-de-camp to Braddock, when that commander, in spite of his aide's warnings, ran his brave bull's head into an ambush, near the suburb of Pittsburgh where he is buried and which is still called after his name. Fort Duquesne the new fort became in 1754 and remained for four years, when the British finally re-occupied it, rebuilt it and renamed it Fort Pitt, to become Pittsburgh in honor of the statesman to whom it is so largely owing that the continent was to become English-American and not French, and whose monument, in a true sense, is the great city which occupies the site of the frontier-post of the "Great West" of 1758. The point which was the storm-centre of the French and Indian War was left unmarked for several generations, with the customary American negligence of the past. It is only lately, and by the piety of the Allegheny County Chapter of the Daughters of the American Revolution that the block-house which was an outlying redoubt of Fort Pitt has been as authentically as possible restored and is suitably maintained as a show place. Very few indeed of American historical monuments make so strong an appeal to the imagination.

When Pittsburgh began its peaceful career, first as a point of shipment of Pennsylvania coal "down the river," and to the West, and continued it so much more notably as a huge forge and the heart of the American "black country," it was plainly predestined that the "considerable body of flat, well timbered land, very convenient for building," that Washington noted and that constitutes "the Point," should take on a factitious value. The value is indeed now so great as to give special point and plausibility to the assaults of Henry George on "the unearned increment." For it is really the only land available for the purposes of the commercial centre of a great city. Even the retail trade, as well as the quarters of wholesale commerce and of high finance, clings obstinately to it and resists diversions. A well meant attempt to establish a great market out in the residential quarter, the East End, has resulted in an impressive structure which, one regrets to learn, finds no function but is a complete failure for its intended purpose. Even in Chicago, where the topography seems almost to preclude the notion of a business centre, such a centre has been found to be irreversibly fixed by the fact that one fork of the Chicago River flows parallel to the lake and within half a mile of it, and the space thus enclosed and strictly limited becomes of far greater value

than the space outside. In Pittsburgh the restriction is much more rigid, and the space much smaller. Washington's "considerable body of flat, well timbered" (there has hardly been a tree on it within living memory) "land, very convenient for building" is, indeed, "considerable" for the purposes of a frontier outpost, but very inconsiderable for the purposes of a modern city. It is jammed in on each side between rivers with precipitous banks, very different from the narrow and sluggish Chicago, while almost immediately the land behind the Point rises into what is locally known as the "Hump" which is very much less "convenient" and eligible for building. The flat land of the Point was predestined for the business centre of Pittsburgh, and there is less of it than in any other American city, at least on this side of the Rocky Mountains. The shape of the Point is that of New York below City Hall Park, the Point being analogous to the Battery; but it is on a very much smaller scale. The seventh city of the United States is much more straitened for room than any of the preceding six. Laterally, it can expand only across considerable rivers. Longitudinally, it can expand only uphill, over a country of which much is too precipitous to be available for building.

Happily, one is able to show these conditions much more graphically than they could be shown by pages of description. In 1904, the Pittsburgh Chamber of Commerce had prepared, I believe as an exhibit for the St. Louis Fair, a "relief map" of the city and vicinity, which is now one of the most interesting of the many interesting exhibits in the Carnegie Institute. This shows how the same natural causes which have determined the confluence of the rivers as the site of a great city have made the building of a great city here a work of peculiar difficulty. The vertical scale of the map is twice the horizontal, and the irregularity of the terrain is thus suitably emphasized. Roughly, the area to which the business centre of Pittsburgh is limited by nature is a triangle, a mile long by half a mile wide at the base, and this is the focus of the activities of half a million people, the "clearing house," the financial centre, the centre not only of wholesale but of retail trade. A great majority of the population with which it teems by day departs from it at nightfall, as from the corresponding



"THE BLOCK HOUSE," PITTSBURGH, A REDOUBT OF FORT PITT, BUILT 1764 (Restored).

quarter in New York, though in fact only a small part of the activities which in Pittsburgh are concentrated on the lowland about the site of Fort Duquesne and Fort Pitt are exercised below Wall Street. The workers radiate centrifugally across the rivers or up the peninsula. The rivers are more practicable for bridges than those that flank Manhattan, being, say, a fifth of the width of the Hudson at its débouchure into New York harbor and a third of that of the estuary we call the East "River." But "across the river" there are by no means the facilities for home-making peninsula to the "East End," from two to five miles from the Point. There is, indeed, a colony, rather than a suburb, at Sewickley, some dozen miles down the Ohio, which is to say northwestward, accessible by train or motor, of those who can afford to live so far from their work. The colony, though so much nearer its "metropole" than Tuxedo, is like it in the character of its population, which is numerically not so important as it is architecturally and socially, and hardly belongs to our subject, being neither urban nor properly suburban, but a collection of "seats."



RELIEF MAP OF PITTSBURGH AND VICINITY.

that exist for the workers of downtown New York. On the "North Side," indeed, the side of the Allegheny, there is a plateau available for occupancy of about a mile by half a mile, before the hillside becomes too steep for house building; but on the South Side, the Monongahela side, there is only one strip of alluvium at the river's edge, a little over a mile in extreme length, but not much over a quarter of a mile in extreme breadth, which harbors the kind of waterside population you would imagine. So that by far the greater part of the daylight population of Pittsburgh is forced by its expansion back up the Meanwhile, the great workshops that have made and that make industrial Pittsburgh are scattered about in the foldings of the hills, each giving its own name to its settlement, and by no means force themselves upon the sight of the casual tourist. His chief glimpse, and it is only a glimpse, of the industrial Pittsburgh which underlies the picturesque Pittsburgh he has come to see, is apt to be that from a motor car, speeding along the picturesque "Grant Boulevard," a recent and admirable public work that skirts and overhangs the Allegheny in the manner of the Cornici, and shows the



THE SIXTH STREET BRIDGE, PITTSBURGH, PA.
Theodore Cooper, Engineer.

narrow fringe of industrial settlement on the hither shore below. If it be his business or his pleasure to dig beneath the surface, he will find every assistance in the three numbers of "The Pittsburgh Survey," which were issued two years ago by "Charities." From these studies he will learn that the struggle for life is nowhere waged under circumstances of greater crudity and greater



THE SEVENTH STREET BRIDGE, PITTSBURGH, PA.
Gustav Lindenthal, Engineer.



THE ALLEGHENY OBSERVATORY.
T. E. Billquist, Architect.

cruelty than those which beset the unskilled labor of Pittsburgh and that such labor is nowhere more helpless. That, indeed, seems likely enough. One can understand that the linguistic difficulties attending the organization of labor in Pittsburgh are such as would have beset the agitator who should have undertaken to organize the building trades engaged upon the tower of Babel just after the confusion of tongues fell upon them. It would take a Mezzofanti to be a labor leader or even a walking delegate in the industrial world of Pittsburgh. The picturesque tourist is fain to console himself with the assurance of men who know the industrial world of Pittsburgh that the cases cited in those reports are rather exceptional than typical, and with the reflection that, at the



THE PANTHER HOLLOW BRIDGE.

worst, the polyglottic workers are better off here than where they came from or they would not be here, and so to return to those superficial aspects of the industrial development with which his business lies.

Here, then, we have a small and very congested centre, rigidly hemmed in to which there is by all routes a centripetal movement of the great majority of its inhabitants every morning and from it a centrifugal movement every night. The means of escape and re-entry are the most urgent of municipal needs. Across the rivers these means are highway bridges which transport passengers and freight have for the most part been private enterprises, built and operated for income in the shape of tolls. Of late the city has taken over these bridges at a valuation with the purpose of making them free for passengers, as has been the tendency also in other American cities. The county and the city one finds in Pittsburgh to be more independent and important "administrative entities," in John Hay's phrase, than they are apt to be where the city is so distinctly as here the predominant partner, and the county engi-

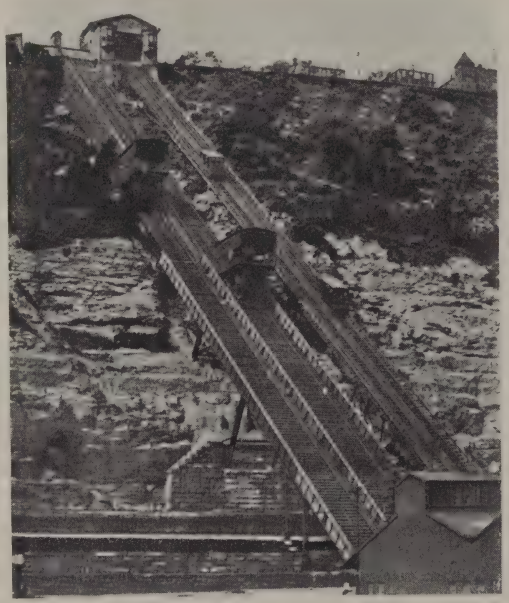


GROUP OF SKYSCRAPERS—PITTSBURGH, PA.

bridges. Ferries seem not to have been in use within living memory. Indeed, the lie of the land makes the crossing part of a continuous road, and a ferry at almost any point would merely drop the wayfarer at the bottom of an inaccessible cliff. And besides, the two rivers, the innumerable ravines and erosions with which the surface of the land is scored call for bridges for interurban traffic. So Pittsburgh might very well be designated the City of Bridges. They have been projected and executed under all manner of auspices. Each railroad, of course, builds its own. The neer has no less than 292 bridges under his charge. Then, a park on this irregular surface is out of the question without bridges. One would expect great variety in bridges and, indeed, he finds it. But he is hardly prepared to find so many of the bridges good, as affairs of design; for that Pittsburgh has more bridges than any other city is no less clear nor more indisputable than that it has more picturesque and amusing bridges than any other. It is a great thing that they should be so good, seeing that in the general view of the city they are as im-

portant as the buildings. It is, to be sure, only as a matter of mass and outline that a bridge can be effective. At least it is in that general aspect that it is most effective as well as most conspicuous, since the engineer has not yet appeared who can make a latticed post or a latticed girder an object of interest in itself, excepting possibly to other engineers.

It is his choice of the construction which determines the general form of his structure that determines the aesthetic success or failure of his work; and nobody needs to be told that modern engineering offers in this respect a very wide range. Fortunately, both the engineers of the principal bridges in Pittsburgh and their employers seem to have been impressed with the conviction that it did matter how their work looked. The railroad bridges, indeed, sacrifice nothing to the graces, though they are straightforward and expressive of their structure, and so at least inoffensive; and much the same may be said of such a work as the cantilever at the Point across the Monongahela. But the double bowstring of the Sixth Street bridge, the double suspension of the Seventh Street bridge across the Allegheny, and the powerful single arch of the Twenty-second Street bridge across the Monongahela, are positively impressive and attractive objects, while they are yet typical examples of modern and scientific engineering. Such an example also is the simple steel bow sprung over Panther Hollow in Schenley Park, obviously the most appropriate construction in a site like this where the structure has the unlimited abutment of the everlasting hills. This extremely pretty thing must deepen the New Yorker's regret that a bridge devised upon the same scheme for the spanning of Spuyten Duyvil Creek, only three times as long and of course gaining architectural effect with the increase of length in more than an arithmetical ratio should have been rather inscrutably frustrated of execution in the name of "art." It is only fair to the bridge builders of New York to note, in comparing their work with that of the bridge builders of Pittsburgh, that the designers of the bridges across the Allegheny and the Monongahela did not have the disadvantage under which the designers of the bridges across the Harlem labored of having to provide that "drawspan" which is the chief stumbling block of these latter. In Pittsburgh, the water-borne traffic has to take care of itself.



MONONGAHELA INCLINE.
Pittsburgh, Pa.

Every cross street in lower Pittsburgh which is not aborted on the way debouches upon one or the other river and from it one lifts his eyes to the hills. Very commonly the summit he sees is crowned with some erection, with regard to which nothing matters in the least from this distance and from this point of view, excepting its outline. There is a bulbous erection on the Allegheny ridge which is conspicuous from a great many points of view and the glimpse of which is always pleasant, though one cannot form the slightest notion of any architectural quality or defect it may have, excepting only its silhouette. Similarly, there is an Ursuline Convent some quarter of a century old



DESIGN FOR MUNICIPAL CENTER PROPOSED
BY THE PITTSBURGH CHAPTER, A. I. A.

which one is always glad to catch sight of from the trolley car that takes him to the "East End," so effectively and picturesquely does it crown the crest. And there is the Allegheny Observatory, which indeed is not within the range of vision from the city, but the mass of which lends itself happily to its commanding and westward looking site, occupying, as it is said to do, a height greater than any between itself and the Rocky Mountains.

One of the Pittsburgh contrivances for mitigating the asperities of the topography is too characteristic to be left unnoticed. This is the "inclined plane" which takes not only passengers but loaded trucks of the greatest size and capacity, and tranquilly lifts them up several hundred feet at an angle of not less than 45 degrees. This device is not only successful economically, but, as compared with the tunnel which is the alternative on the steep south bank of the Monongahela, it has the double advantage of constituting in itself a more interesting object than the black hole in the cliffside which is all that the tunnel has to show, and also, and particularly in the specific instance of this "Monongahela Incline," of giving access to a commanding and panoramic point of view at the top under which the huddled roofs and the gleaming rivers can be seen to the utmost of intelligibility and impressiveness. It is a pity, of course, that Pittsburgh should not have been laid out at the beginning with greater prevision of its destiny. But that is a lament that may as fairly be made of every American city, excepting only Washington.



REINFORCED CONCRETE GARAGE,
Rutan & Russell, Architects.

PART TWO

THE BVSINESS QVARTER AND THE COMMERCIAL BVILDINGS



One is at first rather at a loss to perceive why a business quarter so restricted should be at the same time so labyrinthine. As a matter of fact, there are points in the central tangle of thoroughfares where the stranger can lose himself as readily as in the heart of Boston. The explanation is that when the settlement increased along the two rivers the first streets were laid out parallel to the nearer bank, and that from the intersection, towards the centre of the peninsula, of the streets which were subsequently laid on the same lines, there resulted this labyrinthine tangle. As in Boston, the irregularity of the street plan had some compensation in the picturesqueness of the result. "Corner lots" were of all shapes and really necessitated on the part of the builders some unusual dispositions which could not fail to be more interesting than the intersections of a rectangular and Procrustean plan. Buildings became visible in glimpses, by bits, at the stoppage of vistas or culs-de-sac, to the refreshment of the eyes of the wayfarer. Not, naturally, that the old builders made the most of the opportunities which to most of them were only difficulties, or that the architects who have succeeded them have done so. It is not altogether creditable to the present generation of architects that the most effective and picturesque turning of a street corner should still be the croketed gable in Victorian Gothic, bearing date 1880, which signalizes the Bissell Building. All the same, with the growth of Pittsburgh, the same difficulties in the regulation of the street traffic have been experienced which were met in Boston and surmounted there some twenty-five years ago by burying the street cars in subways at the central ganglion of the system. In Pittsburgh the congestion entailed by the growth of the city has reached the intolerable point. Something, it is clear, must be done to facilitate the centripetal movement of the morning and the centrifugal movement of the evening. This vague something the local chapter of the Institute of Architects has undertaken to make definite by submitting a scheme for the straightening and widening of the chief radii, and incidentally by providing a "civic centre" which will not only restore to the county buildings of Richardson's designing a generation ago, which still constitute so much the most important of the civic monuments of Pittsburgh, some of the visibility of which they have been deprived by the erection of a huge commercial skyscraper directly envisaging their principal façade, but which shall also give space and setting for the new City Hall which the city so urgently needs. The actual City Hall is a relic of the sixties, a dull edifice which did not enlist the services of any architect, properly so-called, and which has in any case been hopelessly outgrown, and the public offices overflowed into an adjoining skyscraper with which the municipal building is connected by a bridge as flimsy and ridiculous as the Bridge of Sighs which connects the Tombs in New York with the Criminal Court. The old City Hall, however, is by no means the worst public building in Pittsburgh. That bad eminence distinctly belongs to the Post Office. This edifice marks the nadir of the public architecture of the United States, having been designed about a quarter of a century ago by a Supervising Architect, who explained at the time of his appointment that it was his mission to emancipate the Government architecture from the trammels of "the East" and to introduce into it some "Western ideas," Colorado having been the scene of his private practice. He



THE FARMERS' BANK BUILDING,
ALDEN & HARLOW, ARCHITECTS.



ENTRANCE DETAIL—THE FARMERS' BANK BUILDING. Alden & Harlow, Architects.

subsequently explained that he had endeavored in his designing for the Government "to avoid monotony." His method of avoiding monotony, it appeared, and his introduction of "Western ideas," consisted in loading the fronts and skylines of his erections with all the "features" they could be mechanically made to carry, without reference to the congruity of the features with one another, or to their tendency to compose what could be called a countenance. "It is difficult to settle the order of precedency among his vices," but of all the nightmares that resulted from the application of his theories in the hands of an untutored practitioner this Post Office at Pittsburgh is one of the most terrific. To compare it with the work that is now coming out of the Supervising Architect's office now is to be assured that the world moves, even and especially the world of American official art. But however less terrific than this is the City Hall, there will not be a dog to bark at its going; and the proposed new City Hall, occurring almost at the "Hump," which marks the end of the flat, occupying one face of the square of which the flank of Richardson's Court House occupies another, gives distinct artistic interest to a scheme the like of which is imposed by an imperious practical necessity, and which may fairly be argued to be the "irreducible minimum" of the municipal requirements.

It will at any rate be seen from what has preceded that the skyscraper was in Pittsburgh an urgent necessity and that it did not arrive a day before it was needed. Cities there are, with unlimited facilities for expansion, in which the tall building seems an affectation, and to which the gibe of "a ten-story building in a ten-acre lot" is applicable. It is clearly inapplicable here. It follows of necessity that the collection of skyscrapers in Pittsburgh should be more crowded and more impressive than the like collection in any other American city, New York and Chicago alone excepted. That it is an ugly necessity is as clear in this case as in either of the others, even though one be loath to admit the necessity of its being so ugly as it is. In fact, these gaunt parallelopipeds are manifestly sacrifices to utility; and, when the stranger is taken to see one of them always the latest and the tallest, as the chief local lions, he necessarily fails to admire. In truth, it is to yawn. One skyscraper is so little apt to differ from another skyscraper, except in height. One ingenious architect has endeavored to mitigate the amorphousness of his skyscraper by crowning it with a gilt umbrella, but his example has not been received nor indeed deserved imitation. One skyscraper there is in Pittsburgh and one of the tallest, attaining the local maximum height of twenty-five stories, in which an interesting attempt has been made, without infringing upon the strict utilitarian limitations of the building by attempting any variations of form, to give the surfaces some interest by a systematic introduction of color. It is rather odd how little has been attempted in that way. A change of tint, quite unmeaning structurally, between the veneer of the base and the veneer of the superstructure, is as far as most designers venture. Yet there seems no reason why the structural unit, which is not the window, but the steel frame comprising a group of windows, should not be revealed and decorated in the envelope and made a pattern to be repeated or varied as structural conditions are repeated or varied. Something like this is attempted in the Farmers' Bank Building with interesting results, the pattern becoming a rough mosaic of light masonry and red brickwork. One does not see the necessity or desirableness of making two sections of the shaft, of thirteen and five stories, respectively. In fact, that variation looks like a reversion to the abandoned method of design in the "transitional" tall buildings before the steel frame, the supplantation of which by a shaft of quite uniform treatment of the shaft marked a step forward, both in logic and aesthetics. But one can unreservedly commend the reinforcement by the decoration of the outer piers, as distinguished from the central portion which they frame, as a virtual



1—BISSELL BUILDING, Joseph Stillburg, Architect.
2—MARQUISE, FULTON BUILDING.
3—TERRA COTTA PANELS, WESTINGHOUSE BUILDING.
4—LAMPHOLDERS, DEPARTMENT STORE
Peabody & Stearns, Architects.

division, without projection or recession, into pavilion and curtain; and the difference of inlay in the "capital" effectively increases the separation of it from the shaft, in addition to the corbelled cornice which exists to mark that distinction. The experiment of differentiation of the surfaces by color is of much interest and is successful enough, one may hope, to lead other designers of skyscrapers to further experimentation in the same direction. The building is also fortunate in the quality and in the subordination and appropriateness to the architecture of the sculpture which adorns the base, where it is near enough to the eye for its detail to be appreciable, and where it is laudably restrained within the lines of strictly architectural decoration. And one is also constrained to praise the treatment of a corner reserved from lofty building, for the sake, one infers, of securing light and air to the main building, and upon which the architects have erected a restaurant of a single story in quaint and not unpleasing contrast with the lofty structure that overshadows it.

But, as a rule, the skyscrapers of Pittsburgh are as unattractive by their proportions as they are impressive by their dimensions, as unattractive as is the common run of skyscrapers elsewhere. The architects, regarding the limitations imposed by the uses and the structure of the building as so many fetters upon their capacity for design, look upon their work as a piece of utilitarian engineering, which no doubt it very largely is, and vindicate themselves as artists only in the affectionate handling of some detail which is quite irrelevant to the general effect of the building. "They have their exits and their entrances," and it is in these that what individuality they may have as designers is apt to appear. Interiors, it is true, are another matter in those skyscrapers, as banks, of which the primary occupancy is that of an "institution," and interior elaboration and sumptuosity are therefore allowable. And some one exterior feature, or even detail, will often reveal the artist whom the conditions of his work did not permit him to reveal otherwise, and who, indeed, may not in all cases be the architect of record. The Westinghouse Building, which, perhaps to its architectural advantage, belongs to the transitional period before the steel frame came in to supplement the elevator, thus gives evidence of a distinct decorative talent in the design and the modeling of the panels in terra cotta. Nobody would think of admiring anything in the monotonous front of the Fulton Building except the ironwork of the marquise, nor in the Horne Department Store except the metal work of the lampholder. The entrance to the Keystone Building is signalized by the displayed eagle, a most spirited and successful bird, and the entrances to the Oliver Mercantile Building (not to be confounded with the Oliver office building) and to the Century Building have an architectural interest which fate prevented their respective authors from extending in full measure to the superstructure. Such "bits" as these give interest to a walk through the streets of a town, and it seems that the streets of Pittsburgh are rather unusually rife with them.

One of the most conspicuous of the skyscrapers, one of the most impressive exteriorly and interiorly by its regardlessness of expense, is the Frick Building. Against the owner of this, one cherishes a perfectly unreasonable grudge for having put it where it overslaughs and blots out Richardson's Court House, which remains the most monumental thing in Pittsburgh. Of course, the grudge really lies not against the owner but against the community which failed to make a reservation in front of the Court House which should furnish it with an adequate foreground. One has perhaps a more reasonable grudge against the architect for not taking any thought as to the appearance of his work in what is by far the most important and conspicuous view. This is the view from the west, in which the Frick Building towers up for many stories above the much lower Carnegie Building, which was already in existence when the taller structure was planned and which yet rears into the empyrean behind, and be-

yond it a bald brick back, quite unadorned and apparently quite unconsidered.

When the question is of housing a financial institution, one likes to see the institution insisting upon having its quarters to itself rather than becoming only the most conspicuous of its own tenants and complicating its special business with a speculation in real estate. The separate banking institution is coming to be recognized as, if not the most dignified, at least the most "swagger" method of accommodation. The Wall Street of Pittsburgh has many examples of the small and separate bank which one comes upon with pleasure, even when the success is not wholly conformable to the intention. The most "swagger" of the separate banks is probably the building of the First National, evidently of the most recent inspiration of the Beaux Arts and quite "as it must be" from that point of view. But one may justifiably prefer the granite Greek temple of the Bank of Western Pennsylvania which has a very sedate and established appearance and is so little an example of the last fashion that the date inscribed upon it is necessary to assure the beholder that it is a recent work and not a relic of the old Greek Revival of the thirties.

Railway stations and hotels are of course among the primary practical requisites of an industrial centre like Pittsburgh, but they hardly make the showing one would expect in its architecture. The Pennsylvania Station is the only one that is conspicuous in the business quarter upon the verge of which it stands. It has the look rather of a hotel or of an office building than of a station, or would have but for a rather inscrutable addition of a clearly monumental treatment and intention, which one discovers to fulfil the humble function of a cab-stand and which is so



DETAIL OF THIRD STORY—FARMERS' BANK BUILDING.
J. Massey Rhind, Sculptor. Alden & Harlow, Architects.



ENTRANCE DETAIL—PEOPLES' SAVINGS BANK.
Pittsburgh, Pa. Alden & Harlow, Architects.



MAIN ENTRANCE—JONES & LAUGHLIN BUILDING, MACCLURE & SPAHR, ARCH'TS.

pretentious as to give rise to the local gibe that the designer of the station was a cab driver. This "institutional" annex of what would otherwise be a commonplace enough office building, impressive as it is in itself, excites rather wonder than admiration in its actual environment. Distinctly more attractive and more expressive of its purpose is the Fort Wayne station in Allegheny, of which the clock notifies the traveller that by crossing the river he has come into the region of "Central" and out of the region of "Eastern" time, though this is said to be the only timepiece in Allegheny which observes the distinction. The building is one of the very best specimens of the progeny of that old Harlem meat market which has been so fruitful in recent architecture, a notably picturesque adaptation which has also the merit of seeming perfectly adapted to its uses. The adapter has had the temerity to add a clock tower to his original, but this feature is hardly so fortunate here as the similar feature in the Post Office of Paterson, N. J., where it has more both of local appropriateness, for Paterson was as Dutch in its origin as Pittsburgh was not, and of architectural congruity.

The hotels are not architecturally ambitious. Indeed, the chief of the downtown hotels, the Fort Pitt, abdicates decorative pretension almost as completely as the new steel sleeper which has so suddenly broken with the traditions of two generations of the ut-



DETAIL OF LOWER STORIES OF THE TWELVE-STORY REINFORCED CONCRETE "CENTURY BUILDING."

Rutan & Russell, Architects.

most gorgeousness and elaboration in the Pullman. The Fort Pitt is severely plain, having not one of the "unnecessary features" in which Ruskin declares architecture to consist, excepting that its ample fronts are punctuated with obviously impracticable balconies which the inmates could not put to the uses of balconies but at the imminent risk of their own necks. The inside, indeed, is another matter, though the richness is here also tempered by moderation and



FORT WAYNE STATION, ALLEGHENY.
Price and McLanahan, Architects.

restraint. The "Rookwood Room," which The Architectural Record has described and illustrated, is much less severe than those of the public rooms which were designed by the architects of the building. The only other noticeable hotel is the Schenley, two miles or so to the eastward. This has more of architectural elaboration, as its situation may be held to justify.

Of properly public buildings, having already paid one's disrespects to the Post Office and the City Hall, one can only say that there is but one specimen of public architecture in downtown Pittsburgh which is much worth looking at or talking about and that, of course, is Richardson's group of the Court House and Jail. Unhappily, it can no longer, since the irruption of the Frick Building, be seen to the best advantage. The effect which is must have produced while it stood free, or at least while it dominated its own surroundings, would account for the great vogue of Richardsonian Romanesque in Pittsburgh, a vogue which is still further explained by the fact that three of the architectural firms which have had most to do with the building of Pittsburgh since this pioneer appeared have derived from its author. Whatever the cause, one is inclined to say that Pittsburgh is the American city which more than any other, more even than Boston, bears traces of the Romanesque Revival. Richardson did nothing, in civil architecture at least, more significant than this group. It fully bears out his description of it while it was still building, that of "a dignified pile of rocks." One may say, perhaps, that the success is clearest and most convincing at those points where the architect has limited his efforts to fulfilling his description, as in the tower and in the jail, and becomes less so as any further elaboration is attempted. Nothing could be more satisfactory in its kind than the jail and its masterly and simple "Bridge of Sighs," or than the triple main entrance, of which the arches have the ample abutment of the whole extent



NATIONAL BANK OF WESTERN PENNSYLVANIA.
Geo. S. Orth & Bro., Architects.

of the wall. The great triplets of the second story, by the exaggeration of the openings, tend still further to attenuate their flanking piers. "Richardson," said Leopold Eidlitz in the mutual raillery that accompanied their cooperation on the Capitol at Albany, "when you patent that arch of yours, don't forget to claim your indifference to abutment," a remark which the patentee would have done well to take more seriously when he was designing this fenestration. This group is one of the chief ornaments of Pittsburgh. It would be among the chief ornaments of any American city fortunate enough to possess it.



ALLEGHENY COUNTY COURT HOUSE.
H. H. Richardson, Architect.



"THE WHITE DOG"—FARMERS' BANK CAFÉ.
Alden & Harlow, Architects.



BUSINESS BUILDING—SHOE STORE.
Alden & Harlow, Architects.



PART THREE

A REAL CIVIC CENTER

If lower Pittsburgh is in urgent need of a "municipal centre" for its practical needs of traffic as well as for its aesthetic requirements and to give detachment and distinction to its communal edifices, it cannot be said to be without a civic centre in a larger sense. This it has attained in fact in a fuller measure than it has been attained in any other American city. If at the entrance to Central Park New York had a reservation which should comprise the chief seats of public instruction and public entertainment, it would have only what Pittsburgh already has at the entrance to Schenley Park, partly by natural advantages, partly by private munificence and public spirit, partly by the enlightened interest of "promoters" in real estate. Thanks to the lucky union of all these things, the panorama which one looking northward from Schenley Park sees unfold itself comprises and combines the social and civic functions which are elsewhere scattered. Close at hand to the right is the Carnegie Institute, perhaps the most impressive monument in the world of individual munificence. To the left is the huge stadium, and why stadium, seeing that it is primarily a baseball ground, though, indeed, also available for foot races, a huge erection holding some thirty thousand and comparable with the Flavian Amphitheatre in everything but the solidity of its construction. On the hill opposite are the beginnings of the University of Western Pennsylvania, one building of the projected procession at the base and one at the summit of the hill, while the central place is held by the four-square mass of the Soldiers' Monument, which is flanked to our right by the extensive and elaborate expanse of the new Athletic Club, the discreet colonial of the University Club almost adjoining it. The polygonal central tower of one of the auditorium churches is another impressive feature of the panorama. To the right of the Institute, and out of the picture, rise the twin towers of the Catholic Cathedral and, still to the right, and behind the point of view, the cream colored walls and dark corrugated roofs of the group of buildings that constitute the "Carnegie Tech." There is no other "civic centre" in this country to be compared with this, excepting possibly Copley Square, and Copley Square is so much less extensive as hardly to come into comparison. This is the heart of clubland. The two clubs of downtown Pittsburgh, the Pittsburgh and the Duquesne, retain their preeminence of age and aristocracy and are



Base Ball "Stadium."

appropriately housed, the latter in a house built for its uses, the former in one of the mansions of old Pittsburgh near the Point, which has been enlarged and converted to its uses without losing its character of old family residence. But the eastward movement of the residential quarter has left them little larger functions than those of luncheon clubs. At night they are deserted for the region to which the social centre of the city has migrated. It will be the heart of stageland as well as of clubland, for already there is the concert hall of the Carnegie Institute and the great hall of the Soldiers' Memorial which serves on occasion as a concert hall, and the erection is already determined of the chief theatre of the city erected as a pendant to the Athletic Club as the other wing of the group of which the Soldiers' Memorial is the centre. Even now one finds it feasible, between dinner time and train time, to attend vespers in the cathedral, to listen to an organ recital in the hall of the Institute by electric light, and to witness in the Stadium an interscholastic competition in track athletics!

Doubtless it were an exaggeration to say that all or perhaps that any of the buildings of the civic centre of Pittsburgh have that architectural interest of those two masterpieces in their several kinds which help to make up the civic centre of Boston, Trinity Church and the Public Library. On the other hand, there is no such jarring note as is struck in the Bostonian concert by the Museum of Fine Arts, if that doomed edifice be not already demolished. The Carnegie Institute is the most extensive and expensive contribution to the Pittsburgh show. Of this it seems just to say that it suffers from having been designed, as well as built, piecemeal, and from an unforeseen addition to an original scheme which was made without prevision of it, and which has not received sufficient consideration in the extension. In effect, it "scatters." It consists of two buildings which rather compete than coöperate with each other in their architectural effect. The pres-



U. of W. P. Hotel Schenley, Soldiers' Memorial. Pittsburgh Athletic Assn.
CENTER OF PITTSBURGH.

ence of a third term, in the form of some dominating and uniting feature or mass, is needed to bring the two edifices into harmony and subordination. There is, evidently, a library and museum, and there is evidently a music hall; but there is not a monumental whole. The architectural interest is in the parts and this is undeniable, both of the Florentine expanses of the library and of the Parisian sumptuosity and modernness of the front of the music hall. Its effect is duly furthered by the sculpture, in which, to whatever detailed criticism of detail it may be amenable, it is manifest that it has been successfully considered as a matter of architectural propriety, as a matter of scale and relation and "load." The same effect of sumptuosity is carried still further and still more successfully in the design of the foyer which is a really palatial treatment of a great hall of reception, of which the sumptuosity and the preciosity are merely the worthy execution of the architectural scheme and are nowhere introduced for their own sakes with the ostentation that always borders upon vulgarity.

Quite equally palatial is the latest addition to the architecture of the civic centre, the clubhouse of the Pittsburgh Athletic Association. By its unusual dimensions, its material and the elaboration of its treatment this is, for the moment perhaps, the architectural lion of Pittsburgh. That a clubhouse should be a "palazzo," that it should renounce the domestic in favor of the palatial expression, has come to be the consensus of American architects, in respect, at least, of big and not intimate clubs. It is architecture appropriate to a club of the kind of which a New Yorker, asked if he "belonged" to a certain palatial club, while admitting his membership, added that he would as soon think of "belonging" to the Fifth Avenue Hotel. Granting the palatiality, there is no question that the precedents for the architecture must be sought in the palaces of Italy. The present structure is said to be derived from the Grimani in Venice, with the addition of



Exterior.



Stair Case, Museum Entrance.
CARNEGIE LIBRARY BUILDING.
Alden & Harlow, Architects.



MUSIC HALL ENTRANCE—CARNEGIE LIBRARY BUILDING. ALDEN & HARLOW, ARCHITECTS.

the frieze of the Library of St. Mark. This is rather a hard saying, since neither the Grimani nor any other Venetian palace exhibits so exact a bisection of the height as is shown here as the main motive of the design. Questions of expression quite apart, the two equal orders, the lower here of Corinthian pilasters, the upper of Corinthian columns, inevitably entail a grievous monotony. It is true that they also tend to emphasize the lateral extent of the front to which they are applied; and, when the horizontal dimension is in itself so impressive as it is here, it is well worth emphasizing, even though not to the exclusion of every other source of architectural effect. Here it is emphasized even to the extent of making nothing of the main entrance at the centre, which is but an arch like the others of the ground floor. One wonders if the effect would not have been better if the designer had omitted one of his orders, with the entablature which so exactly and, one must add, so awkwardly bisects the front, had treated his ground floor by itself as a basement and had included the succeeding three stories in an order which would, equally with his two orders, have given emphasis to his horizontal dimension, which would have avoided the monotony inherent in the actual disposition, and which would have supplied the single motive and the predominant feature which the actual design lacks. The design is unquestionably and successfully palatial, all the same, and is at all points handsomely executed. But one, whose chief interest in a work of architecture, or of any art, is the individuality that it manifests, will be apt to derive more satisfaction from another clubhouse by the same architects, but of a very different inspiration from these stately and ornate façades. This other is the Central Young Women's Christian Association, so modestly placed in a side street that you would be apt to miss it unless you were taken to see it, a modest example in brick and terra cotta of Colonial architecture decorated with delicate and charming Italian detail and, albeit of an "institutional" aspect, as domestic in expression as the marble frontages of the Athletic Club are palatial.

The dominating member of the group, of which the Athletic Association forms one wing and the new theatre is to form the other, is one of the most noteworthy buildings in Pittsburgh and would be one of the most noteworthy of modern buildings anywhere. It is one of the curiosities of the present Classical Revival that the Mausoleum, which was one of the seven wonders of the classic world, should not long ago have been brought into requisition by a generation of architects who ransack the remains of antiquity for some classic "motive." The oversight is partly explained by the date of the exploration of the ruins of Halicarnassus by Newton upon whose researches all the restorers have relied. In 1856, the date of his visit to Halicarnassus, the Greek Revival was already supplanted in England by the Gothic Revival, and a discovery which twenty years earlier would have stimulated the architectural world to reproduction or adaptation was of interest only to a few archaeologists. It seems, however, that the material discovered and recovered by the English explorer sufficed, when collated with Pliny's description, which is said to have been derived from the writings of the original architect, to afford material for an authentic and nearly complete restoration. Says Fergusson—

> We know enough to be able to restore the principal parts with absolute certainty, and to ascertain its dimensions and general appearance within very insignificant limits of error.

The essential agreement between the restorations of Fergusson and Bernier, assuming them to have been independently made, seems to bear this out. Other restorations have been attempted by Pullan and Oldfield. And yet, in spite of the archaeological zeal thus evinced, the interest of architects in the discovery of the Mausoleum, which Martial declared to have been entirely superseded as a "wonder" by the building of the Colosseum by his Imperial patron, has been so slight and so slow that the application of its motive was



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THE PITTSBURGH ATHLETIC ASSOCIATION BUILDING. JANSSEN & ABBOTT, ARCH'TS.



ENTRANCE—PITTSBURGH ATHLETIC ASSOCIATION. JANSSEN & ABBOTT, ARCH'TS.



LOUNGING ROOM—PITTSBURGH ATHLETIC ASSOCIATION. JANSSEN & ABBOTT, ARCH'TS.



GRILLE ROOM.



Swimming Pool.

THE PITTSBURGH ATHLETIC ASSOCIATION.

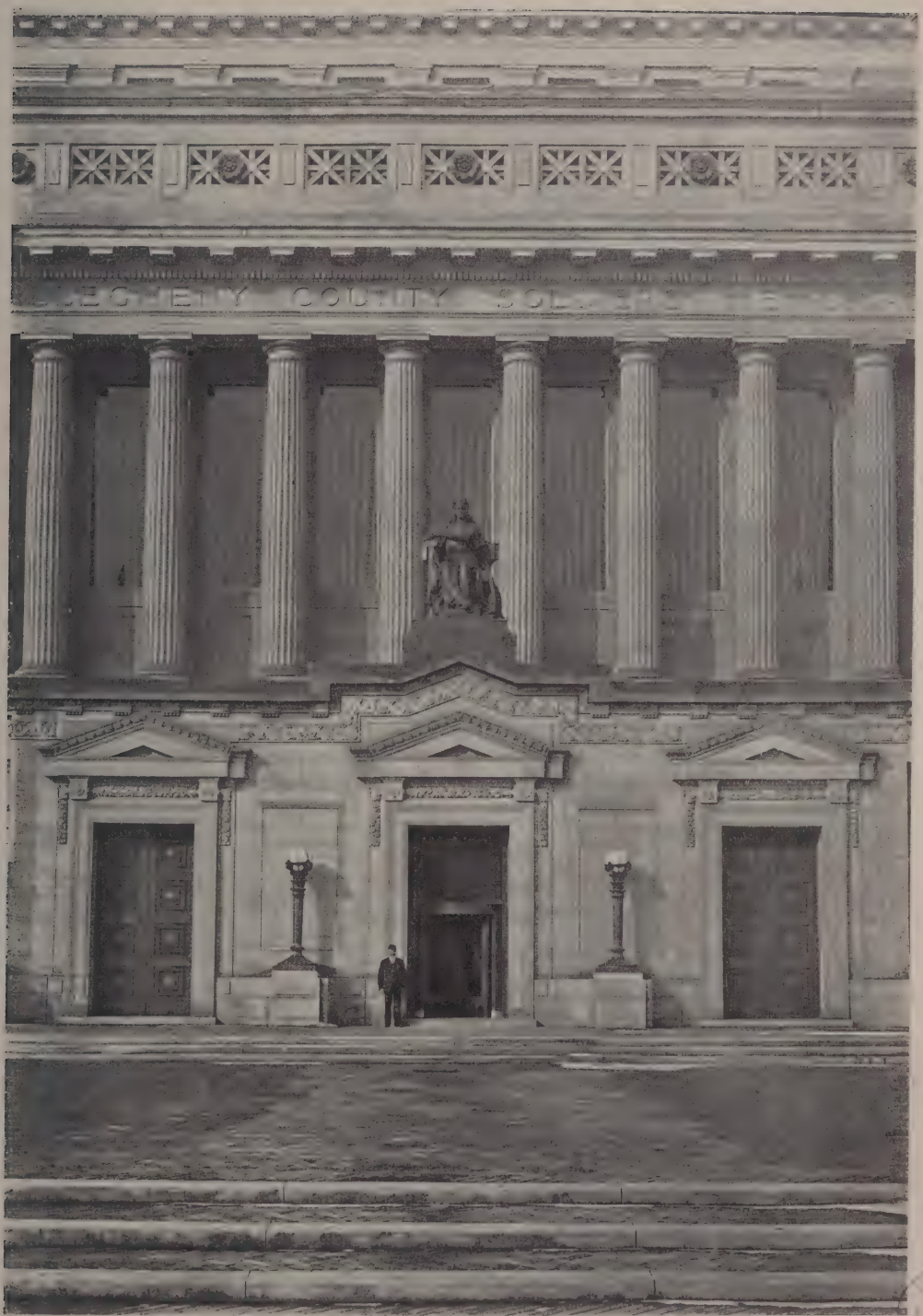
Janssen and Abbott, Architects.



THE CENTRAL YOUNG MEN'S CHRISTIAN ASSOCIATION. JANSSEN & ABBOTT, ARCHITECTS.

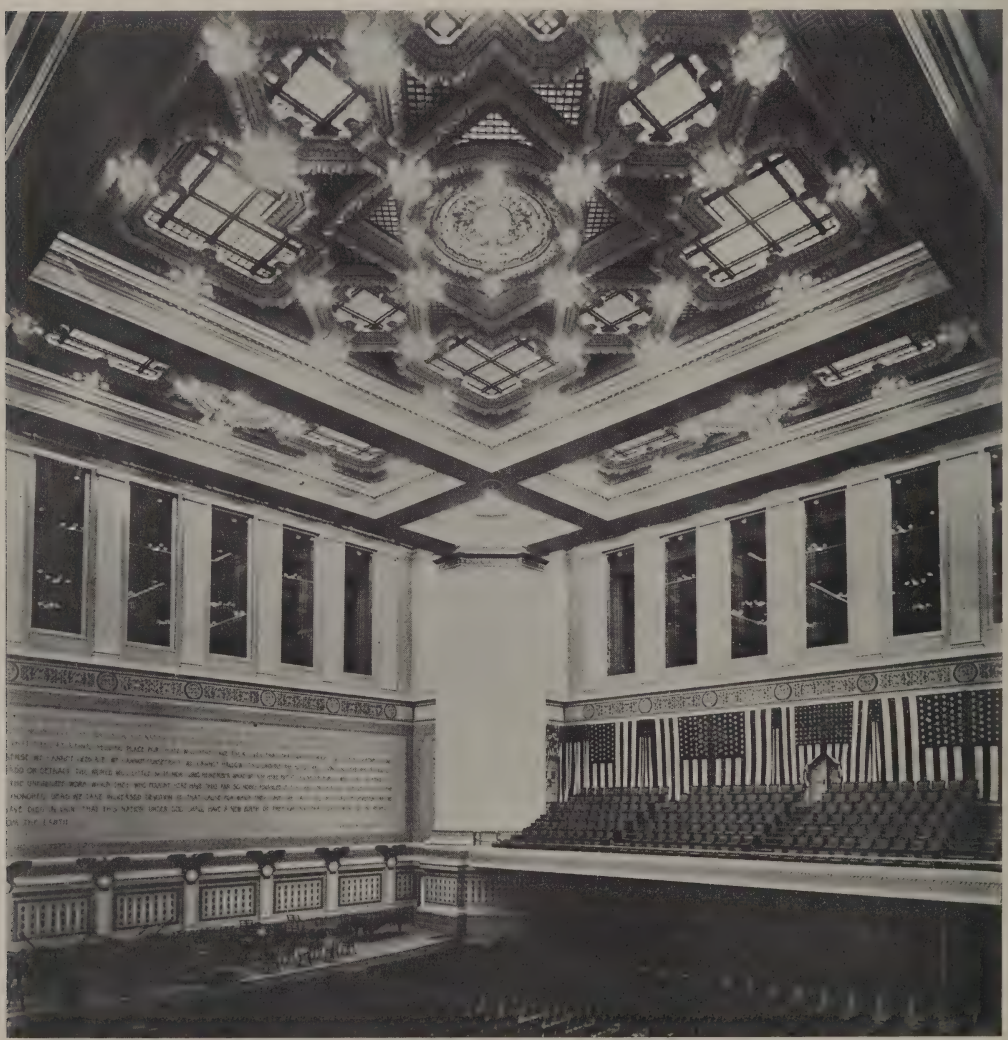


FIGURE IN FRONT OF SOLDIERS' MEMORIAL.
Charles Keck, Sculptor.



DETAIL OF THE SOLDIERS' MEMORIAL.
PALMER & HORNBOSTEL, ARCHITECTS.

reserved for an American architect of the twentieth century. It is noteworthy that since the design for Pittsburgh was made the motive of the Mausoleum has been used a second time by an American architect as a design for the Scottish man in the latter half of the nineteenth. One cannot help seeing, however, that the design is much more available for modern and practical uses than classical designs which have become very hackneyed, than the design of the Par-



AUDITORIUM OF THE SOLDIERS' MEMORIAL.
Palmer & Hornbostel, Architects.

Rite temple in Washington. One would not like to see the Mausoleum vulgarized, as it doubtless would have been long ago if it had been brought to light by Stuart and Revett in the eighteenth century instead of by another English-thenon, for example. Certainly nobody who has inspected the Soldiers' Memorial can have any doubt that the model is available for the purpose for which it has there been employed—for a great public hall, namely, with a private hall

above it. "Two chambers, superimposed the one on the other," were the contents of the Mausoleum. These are the essential requirements of the Soldiers' Memorial, and they are evidently satisfactorily fulfilled and also architecturally expressed.

Those who recall Mr. Barney's sprightly caricature of the winding line of the university buildings down the hill, at the foot of which stands Memorial Hall, as a procession of circus wagons will entirely miss that effect in the contemplation of the two buildings already erected which are apparently the uppermost and lowermost of the projected line. They are modest and simple college buildings in yellow brick, with sparing classical detail which certainly does nobody any harm, and with one interesting innovation in the piercing of the parapet in a decorative pattern, an innovation rather timidly done in the lower and older building, but in the upper and newer with boldness and vigor which makes the detail distinct; and, as this parapet is silhouetted against the sky, with a corresponding increase in effectiveness. And, by the way, if one cannot congratulate the architect of the Bellefield Presbyterian Church upon anything else, one can congratulate him upon having left the lufferboards out of his belfry windows, to an excellent result when his tower stands out against a twilight sky.

Diagonally opposite to the buildings of the University and behind the Carnegie Institute, for the most part, is the group of the "Carnegie Tech.," a collection of unpretentious and business-like buildings which derive a touch of picturesqueness from their emphatic roofs, but which seem to require some dominating and uniting feature to convert them from an assemblage into an ensemble. This need, one learns, is in the way to be supplied by a tower-like structure rising from a basement devoted to quasi-public purposes and much more elaborately architecturesque than the prevailing architecture of the schools. But already the architectural excellence and the architectural impressiveness of this real civic centre suffice to strike the stranger with admiring astonishment, and to foster a just pride on the part of the Pittsburgher.



EAGLE OVER ENTRANCE TO KEYSTONE BUILDING.



Trinity (P. E.) Church (1870).
R. M. Upjohn, Architect.

First Presbyterian Church,
T. C. Chandler, Architect.

TWO CHURCHES IN DOWNTOWN PITTSBURGH.



THE ASBURY (M. E.) CHURCH.

Pittsburgh, Pa. O. M. Topp, Architect.

PART FOVR

THE MODERN AVDITORIVM CHVRCH

THIS GROUP of monumental or institutional buildings is the imposing entrance to residential Pittsburgh, which stretches eastward from Bellefield to East Liberty and beyond. It is a region of homes. Urban or suburban quarter surpasses the East End of Pittsburgh in the fact and the expression of mere and exclusive domesticity. There are hardly any shops in the whole region. There is a business quarter in East Liberty, as there is a business quarter in Harlem, although we have seen that an attempt to establish a great market in East Liberty, plausible as the attempt seemed, was a failure. Residential Pittsburgh transacts its business, even its housekeeping business, in the main, with the business quarter at the foot of the peninsula. Schools and churches are the only requirements that seem to be met close at hand and to constitute exceptions to the rule of purely domestic building.

The churches, indeed, constitute a very notable exception. Downtown Pittsburgh, Pittsburgh below the "Hump," has lost its churches with the migration of their congregations. Two churches, however, have established and maintained a religious reservation in the haunts of trade and continue their work among the encompassing skyscrapers, as they began it when they were surrounded by homes, even as old Trinity, at the head of Wall Street, continues to defy the encroachments of the money changers. One of these churches is also Trinity, designed forty years ago by the son of the designer of the New York Trinity. It is enabled to continue its work by means of an endowment bequeathed to it by a parishioner whose memory every visitor to Pittsburgh has reason to bless for his providence. There has been adjoined to it a parish house of which the rear wall is of an Old World picturesqueness and griminess that recall one of the old byways of London. Alongside of Trinity stands the First Presbyterian church of much later date, but of an animated and pleasant aspect. The two together give distinction to the oasis which their presence preserves and supply a very wel-



BOSTON PUBLIC

Perspective.



Interior (Showing Fine Aisles).
SAINT PAUL'S (R. C.) CATHEDRAL.
Eagan & Prindeville, Architects.

come relief to their architectural surroundings. These two are of an academic and abundantly precedented Gothic. At the other end of Pittsburgh in East Liberty stands Calvary Church, of which, new as it is, the reputation is already established as one of the most scholarly and impressive of American Gothic churches, having with its general adherence to the lines of historical English Gothic a "weight and instance," a depth and power, which one by no means always finds in the prototypes. But this has been so fully illustrated and described in a recent number of The Architectural Record (January, 1911) as to dispense us from any celebration of it here. Over in Allegheny one comes with some pleasure and even more astonishment upon a Methodist church in Beech Avenue, perhaps of no very special interest in design, but of a very special interest for the liberality and richness with which the elaborate design has been executed.



TOWER—P. E. CHURCH OF THE ASCENSION.
Halsey Wood, Architect.

Doubtless the most extensive, expensive and conspicuous of the Gothic churches of Pittsburgh is St. Paul's Cathedral. Were it less meritorious than it is in point of design, it would still be noticeable and interesting as, I believe, the only example in this country, certainly almost the only example of a fully developed five-aisled church. One says fully developed, and so it is as respects the nave and aisles; but the most striking defect of the design is that it has not a fully developed choir and sanctuary. In fact, it can hardly be said to possess a choir at all, being in effect cut off behind the transepts, and losing both externally, though this loss hardly appears in the photograph, and still more internally, the culminating feature and chief glory of the type. Apart from this great defect,



DETAIL OF MAIN ENTRANCE—ST. AUGUSTINE (R. C.) CHURCH.

Rutan & Russell, Architects.

which one trusts is not irremediable, the cathedral is a well-behaved and seemly selection from historical examples, although one cannot help observing that both the great western towers and the towers of the transepts retain too much the character and form of the many-storied towers of the Italian and the German Romanesque to be accepted as examples of Gothic. On the other hand, in the transition from tower to spire, the belfry stage in the western tower is very artistically handled, and is perhaps the most admirable piece of design in the whole cathedral. The additional aisle makes its effect, both outside and especially inside, with the extent and the multiplicity of the vistas which it opens, and is very evidently worth while. Upon the whole the Pittsburgh cathedral quite holds its own with the other Gothic churches erected in this country for its communion, with St. Patrick's in Fifth Avenue for instance, and is so far a success, a worthy member, and from some points of view the crowning member of that architectural group which makes up the "civic centre" of Pittsburgh. In less pretentious Gothic there is a pleasant church, the Mary S. Brown Memorial, while the tower of the Church of the Ascension, a charming, dumpy piece of Collegiate Gothic that would look perfectly at home by the Isis or the Cam, is one of the best things in Pittsburgh.

But Gothic is by no means the prevailing mode in the church architecture of Pittsburgh. Excepting the cathedral, the most conspicuous churches of the Roman communion derive from the Italian Romanesque. It would be hard to find a prettier specimen than the central division of St. Augustine's. Romanesque in

spirit, though so free and eclectic in actual detail, is the like feature in the church of the Sacred Heart at Braddock. And Romanesque is the style of the church of the Epiphany, which is signalized by one of the most successful examples of ecclesiastical interior decoration to be seen in Pittsburgh or for that matter anywhere in America. The crudity and tawdriness of ordinary Catholic church decoration are often made a reproach to the church. The reproach will not survive many such confutations as are given to it in this church of the Epiphany, with the sober richness and harmony of its coloring, with its profuse and yet temperate use of precious marbles and of glass mosaics, and with its very effective electric illumination. It is of the same artistic class with the decoration of the church of the Paulist Fathers in New York. (It is true that it would be hard to name a third example upon the same plane with these two.) It is noticeable and suggestive how the basilican plan with its round apse lends itself to the effect of this Byzantine decoration, an effect quite unattainable in a polygonal Gothic chevet, whether or not one prefers it to the effect that may be attained by that feature.

It is not, however, this phase of historical Romanesque that characterizes the church architecture of Pittsburgh. Rather it is the Provençal, even the Richardsonian, Romanesque which, applied to the problem of a modern, Protestant, "auditorium" church, has resulted in a solution of that problem which has imposed itself upon the church builders of such churches in Pittsburgh; and it will impose itself beyond the borders of Pittsburgh when it becomes better known elsewhere. Though derived from Richardson's work, it by no means imitates that work. It happens that there is a little church by the master himself on the "North Side." Evidently it was



ENTRANCE—SACRED HEART (R. C.) CHURCH.

Braddock, Pa. John T. Comes, Architect.



ENTRANCE—BEECH AVENUE METHODIST CHURCH.
VRYDAUGH & WOLF, ARCHITECTS.



DUQUESNE HEIGHTS (BAPTIST) CHURCH.
Janssen & Abbott, Architects.

BOSTON PUBLIC



MARY S. BROWN MEMORIAL CHURCH.
Geo. S. Orth & Bro., Architects.

done at the minimum of cost. In composition it exhibits its author's gift and fondness for simplification, and indeed the effective simplicity is all that the photograph shows. It cannot show the detail, the patterns of brickwork in the gable, the accumulation of bricks set five or six deep to form the voussoirs of arches of very moderate span, nor the effect of mass and power that these dispositions impart. It is only in its detail that the typical Pittsburgh church takes after Richardson, though indeed his Trinity in Boston may have had something to do with fixing the type. It is known that the Scotch-Irish element which was so strong in the early settlement of the city is connected with a very rigorous and uncompromising theology. To this day, the reader of newspapers, remarking a trial for heresy, is very apt also to remark that the chief head-hunters come from the Pittsburgh presbytery. Sacerdotalism and ecclesiasticism are quite alien and repugnant to divines of this temper, and a fully developed Gothic church is almost a contradiction in terms as a preaching-place for a man in a black coat. All the same, he is entitled to his own architectural environment and expression, and it appears that in Pittsburgh he has secured them. Trinity may have helped by the large central tower which is its chief ornament, though it did not induce any revolutionary re-arrangement of the interior. But Richardson's pupils and successors, having the Shadyside Presbyterian Church to build in Pittsburgh, had the happy thought of making the central tower the whole church, outside and inside, and all else but outlying appendages. This was a little more than twenty years ago. The building was the pioneer. Its example was promptly followed; the square was converted into a polygon more nearly approaching the theatrical form, and the type was established. It



THE SHADYSIDE PRESBYTERIAN CHURCH (1890).
Shepley, Rutan & Coolidge, Architects.



THIRD UNITED PRESBYTERIAN CHURCH.
T. C. CHANDLER, ARCHITECT.



FIRST UNITED PRESBYTERIAN CHURCH.
Thomas Boyd, Architect.

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CHRIST'S (M. E.) CHURCH.
Weary & Kramer, Architects.

will readily be seen what facilities the central polygon offers for an expressive and impressive treatment of its roof in open timber work, though it must be owned that not many of the designers of auditorium churches have really lived up to their privileges in this respect. The illustrations will show, however, how the form has imposed itself, with comparatively slight modifications, and what an attractive form it is. Such buildings as the First and Third United Presbyterian Churches, as Christ's and Asbury Methodist Churches, denote a problem solved, a type established. It is a rare and notable achievement in modern architecture, and it has been done, here in Pittsburgh, and in the space of less than a single generation of men. One does not see why all the "Evangelical" churches of the city should not be conformed to this general pattern. Such, evidently, is not, however, the opinion of the authorities of the First Congregational Church, which has reverted, in its new edifice in Bellefield, which comes into the "civic centre," to the Greco-Roman temple, with a hexastyle portico of the Ionic of the Erectheum, as the most suitable architectural exponent of the Congregationalism of the twentieth century. Neither, as evidently, is it the opinion of the authorities of the First Baptist Church, whose unfinished edifice denotes a sprightly and scholarly and individual version of the traditional Gothic scheme, and would be taken by the observer as intended for the use of a high-church Episcopalian parish and by no means as the auditorium of a Baptist preacher in a black coat.

Another building Pittsburgh possesses,



FIRST CONGREGATIONAL CHURCH.
Struthers & Hanna, Architects.



RODOLF SHOLEM SYNAGOGUE.
Palmer & Hornbostel, Architects.



RODOLF SHOLEM SYNAGOGUE.
Palmer & Hornbostel, Architects.



SCHOOL HOUSE.
J. T. Comes, Architect.

which is clearly an auditorium, apparently an auditorium of a religious significance, and which could yet by no chance be mistaken for a Christian church. That is, it is a synagogue. The type of the synagogue is by no means established, as here in Pittsburgh is the type of the "Evangelical" church. In fact, there are as many views of the kind of building a synagogue ought to be as there are architects of synagogues. Having no architecture of their own, the Jews build in imitation of their neighbors. One even notes many instances in which the Russian Jews have surmounted their religious edifices with bulbous domes, in imitation of the bad church architecture of their Russian oppressors. There may perhaps be said to be an effective consensus that their



EAST LIBERTY BRANCH—CARNEGIE LIBRARY.
Alden & Harlow, Architects.

should be something Oriental in the aspect of a synagogue. The decoration of the present edifice recognizes that consensus, but quite in its own way, by its material which is faience, and its design which is arabesque. The detail is clever and characteristic, the coloration effective, and the building is a distinct and entertaining addition to the street architecture.

The schools, apart from the University and the "Tech.," are not so much in evidence as one might expect. But this would not be Pittsburgh if it had not some Carnegie branch libraries to show. As a matter of fact it has two, one at East Liberty in a Georgian version of classic, and one at Homewood in a Tudor version of Gothic. Attractive envelopes they are of a ground plan which one judges to be essentially identical for both; but it it quite impossible to deny the superior congruity to its place and its purpose of the Gothic building. This is very charming—so charming that, if we assume them to be equally well done in their several styles—which perhaps they are not, quite—a comparison ought to settle the question of the most available style for a suburban or rural library.



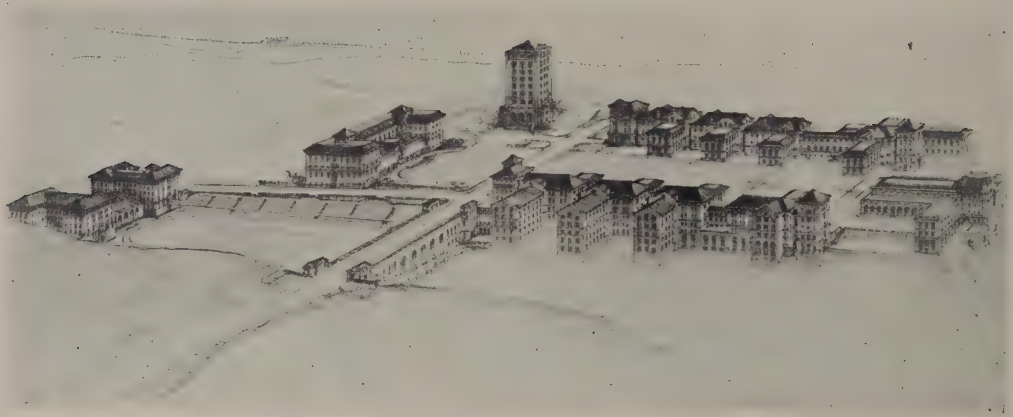
MEDICAL COLLEGE, UNIVERSITY OF WESTERN PENNSYLVANIA.
Palmer & Hornbostel, Architects.



THE CARNEGIE TECHNICAL SCHOOLS,
Palmer & Hornbostel, Architects.



MARGARET MORRIS CARNEGIE SCHOOL,
Palmer & Hornbostel, Architects.



Perspective.

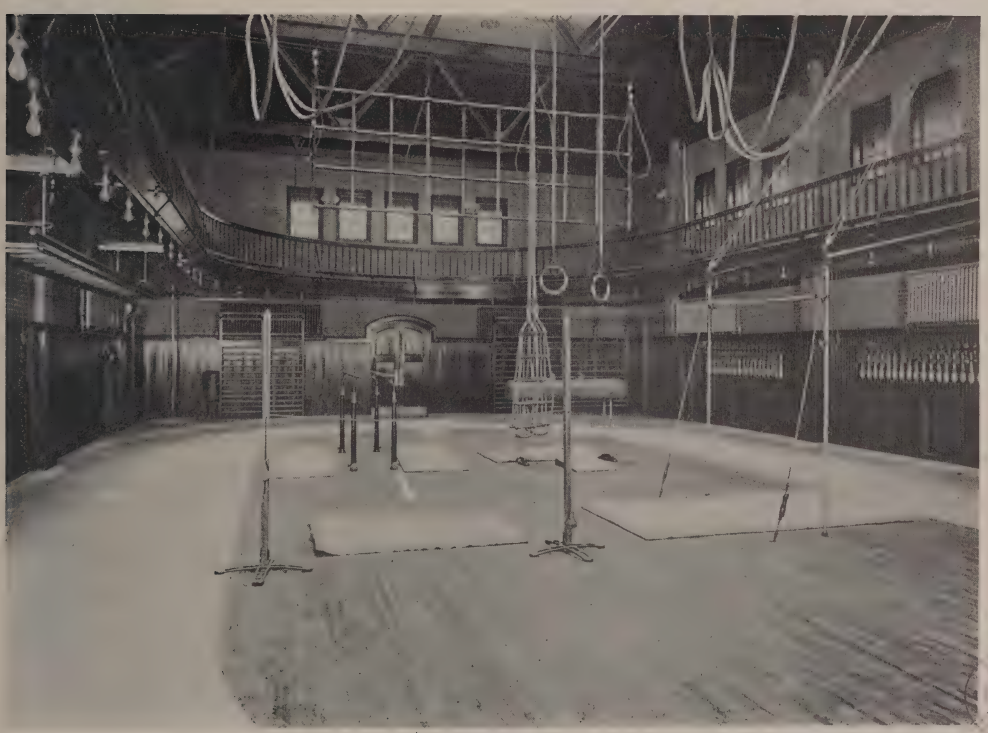


Plan.

SKETCH FOR COMPLETION OF CARNEGIE TECHNICAL SCHOOL,
Henry Hornbostel, Architect.



Exterior.



Interior.

PORTERFIELD MEMORIAL GYMNASIUM.
Janssen & Abbott, Architect.



RESIDENCE OF W. N. FREW, ESQ.
Alden & Harlow, Architects.



RESIDENCE OF J. L. KENDALL, ESQ., WOODLAND ROAD.
Janssen & Abbott, Architects.

PART FIVE

THE HOMES OF PITTSBVRGH

THE CHIEF RESIDENTIAL quarter of Pittsburgh, then, consists of miles of homes, not hovels on the one hand nor palaces on the other, but in truth those abodes of "golden mediocrity" such as every American city, New York perhaps excepted, possesses in more profusion and perfection than any foreign city. Sixty years ago Anthony Trollope observed of Portland, Maine, that he had never seen in any other place of the size so many houses which must have required an expenditure of "eight hundred a year" (meaning pounds sterling) to keep them up. "Golden mediocrity" is the phrase Mr. G. W. Steevens translated from Horace to describe the impression of Constitution Avenue in Boston. It is the impression made by one American city after another until from seeing one after another the belief is forced upon you that there are an enormous number of people in this country who are very, very comfortable. But I do not know any region of any city where it is more forcibly impressed upon you than the East End of Pittsburgh. There are no slums in all this region. Some quarters, indeed, we have traversed in coming up from commercial to residential Pittsburgh to which that opprobrious epithet might apply; and there are doubtless others in those foldings of the hills along the rivers where are found the great workshops of the city, like the forges of the Cyclopean three who in sounding caverns under Aetna wrought in fire, every great workshop the nucleus of its respective slum. But there are no hovels in the East End. Equally there are, you may say, no palaces. Only a very few mansions in all this myriad of comfortable homes rise to palatial pretensions. It is specially notable in considering the most expensive of the recent houses of Pittsburgh to observe how, although exteriorly and interiorly the design of it has been executed quite regardless of expense and the decoration is of great sumptuousness, successful pains are taken to avoid palatial pretensions, to make it plain, that there are no "state apartments," that it is a house, in Bacon's phrase "built to



BOSTON PUBLIC LIBRARY

TYPICAL OF THE HANCOCK RESIDENCE OF BOSTON.



THE FERGUSON RESIDENCE.
Peabody & Stearns, Architects.

live in and not to look on." All that is desirable in a palace, such abodes as this show, all that makes for comfort or for real dignity, can be attained while avoiding the palatial pretension into which so many of our millionaires have in other places fallen. As a matter of fact, there is a palace or two in Pittsburgh, a residence or so in which the ostentation of Ochre Point or Central Park East is emulated; but these mansions are not only highly exceptional, but manifestly "out of the key." Perhaps a partial explanation may be that the possessors of the most conspicuous test that. It is not in costliness altogether that the difference lies between the palatial and the domestic. It is not wholly in the expenditure of money, and most certainly it is not in the greater expenditure of art upon the palatial examples. It is in the ostentation and inflation which denote that money has been spent for the mere sake of spending it, or rather of showing that it has been spent, that palatiality consists. Domesticity consists, for example, in renouncing the "state apartments," which evidently have nothing to do with the comfort of the owner or his family or even



THE SAMUEL ADAMS RESIDENCE, SEWICKLEY, PA.
Alden & Harlow, Architects.

and swollen fortunes of Pittsburgh go away from Pittsburgh to spend the income of them. During my sojourn there, one of the newspapers had a page of caricatures delineating the most conspicuous of the absentees and appealing to them to come back. If they came back to force the pace of luxury in living, including that of domestic architecture, their absenteeism has its compensations.

Not, of course, that there are not in Pittsburgh costly and even very costly houses. The illustrations sufficiently at- his guests, unless he entertains his guests in mass meeting. The house to which I referred just now as being distinctly domestic and not palatial, in spite of its extent and its elaboration, made this impression, I suppose, partly because it contained no "Sunday parlor" or other rooms which were too fine for the ordinary uses of the family, and partly from the dimensions of the rooms. They were, to be sure, large as well as rich, but not large or rich enough to give the impression that they were not in constant use and habitation

—not large enough especially in the third dimension, that of height. This is, "in this connection," the most important dimension of all. An apartment of which the loftiness is the most obvious dimension is by that fact taken out of the category of "livable" houses and put into the category of "show places." It was, by the way, a Pittsburgher, though his house happened to be built in New York, who is said to have given his architects, as his first condition, that he



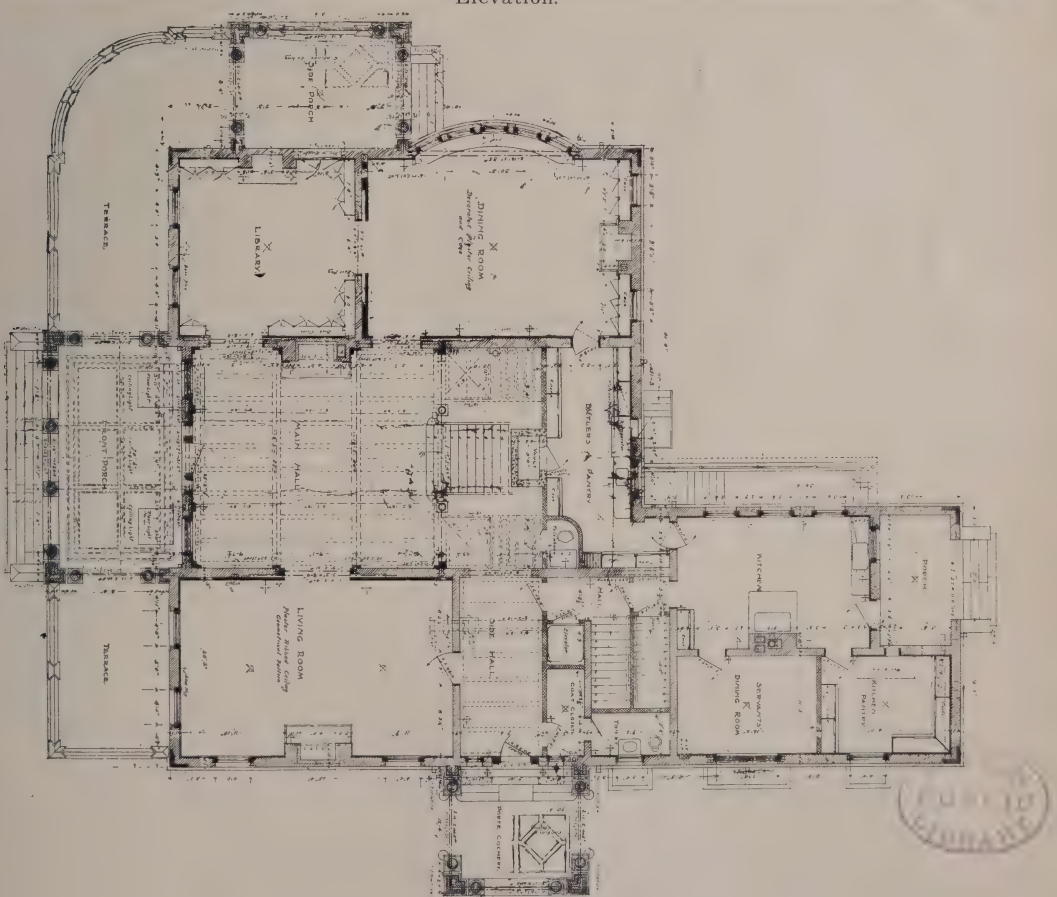
THE DU PREY RESIDENCE.

distinctly did not want and would not have a palace. It was a counsel as sage from the point of view of his own comfort as from the point of view of abating envy. And it is by such a counsel as this, expressed or implied, that the architects even of the costliest houses in the East End of Pittsburgh appear to have been guided.

As in most American cities, so especially in Pittsburgh, one is not more astonished at the extent of good domestic architecture than at the rapidity of its evolution. In any of our cities the contrast between the common domestic architecture of a generation ago and that of to-day affords matter equally for astonishment and congratulation. In none is the contrast sharper than in Pittsburgh, partly because the new is better there than it mostly is elsewhere, partly because the old is worse. Many relics are still left in the East End of the ordinary vernacular house of the sixties and seventies. It was a gruesome abode, a brick box with no visible top, of which the openings were covered with curved lintels of cast iron. This was the type, and houses which varied from it by being more pretentious were correspondingly more deplorable. Nothing so depressing is built now anywhere in this quarter. Even the rows of ready-made houses of the speculative builder have undergone a marked amelioration. The brick boxes which are the relics of a generation ago pay for their antiquity, one suspects, in a lower rent than is commanded by a



Elevation.



First Floor Plan,
RESIDENCE OF J. W. FRIEND, ESQ.,
Rutan & Russell, Architects.



RESIDENCE OF B. F. JONES, JR.,
Rutan & Russell, Architects.



THE RESIDENCE OF T. M. ARMSTRONG, ESQ.,
PITTSBURGH, PA., Alden & Harlow, Architects.



Elevation.

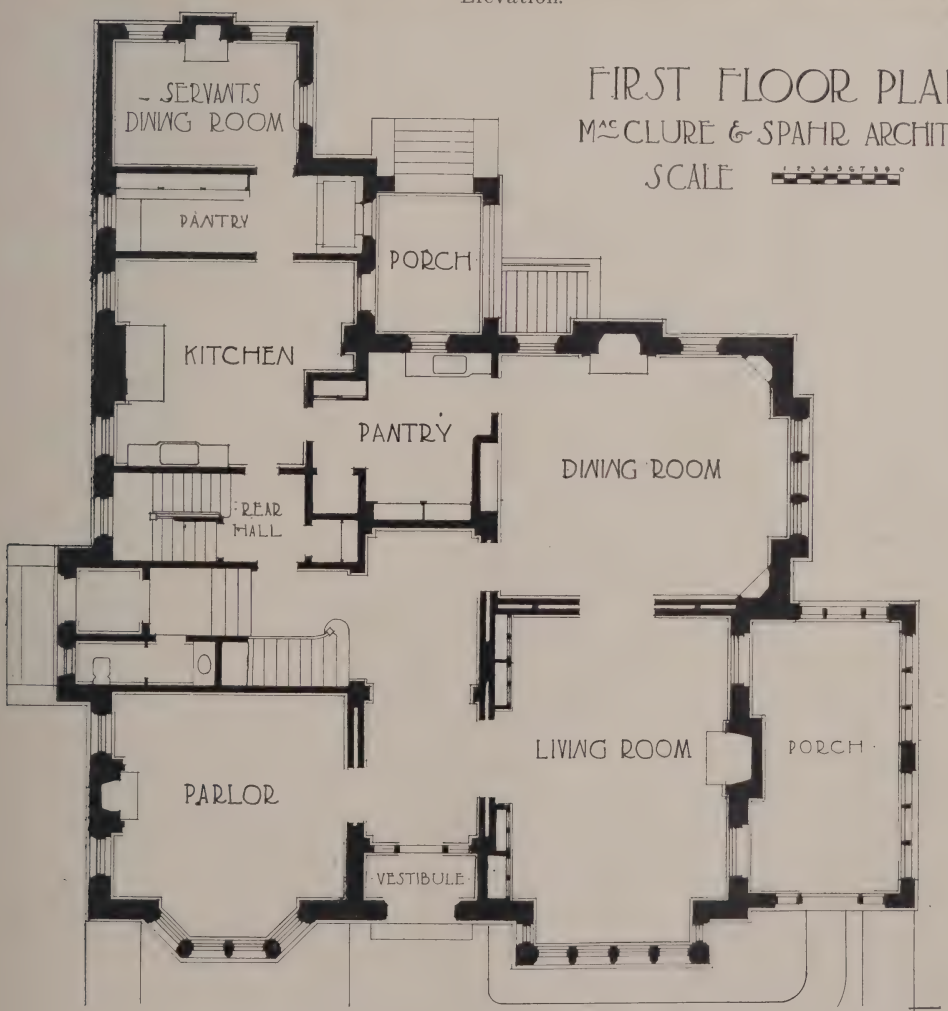


First Floor Plan.

RESIDENCE OF WALLACE H. ROWE, ESQ.,
Rutan & Russell, Architects.



Elevation.



Plan.

THE J. W. FRIEND RESIDENCE.
Mac Clure & Spahr, Architects.



Second Story Plan.



Ground Floor Plan.

THE RESIDENCE OF R. B. MELLON, ESQ.
Alden & Harlow, Architects.



THE RESIDENCE OF R. B. MELLON, ESQ.,
Alden & Harlow, Architects.



A HOUSE BY MAC CLURE & SPAHR, ARCHITECTS.



THE RESIDENCE OF W. W. SMITH, ESQ.,
Mac Clure & Spahr, Architects.

modern house of the same capacity. New brick boxes would not be marketable now at any rate which would yield a decent return on the investment. The speculative builder, whose wisdom in his generation is beyond dispute, has taken the hint of the attractiveness of beauty. And note that everybody in Pittsburgh occupies his own house to himself. One notes hardly half a dozen apartment houses in the whole residential district, houses which are built for the occupancy of the owner, it seems that nobody who can afford to build a house for himself ventures to do so without the advice of an architect, and that the owner of a modest mansion is as apt to be well served, architecturally speaking, as the owner of a large and costly mansion. In fact, the houses which allure the stranger by some touch of grace and expressiveness in composition or of felicity in de-



THE RESIDENCE OF R. S. SUYDAM, ESQ.,
Mac Clure & Spahr, Architects.

and only one or two of any pretensions. The enormous demand for small houses leads to a competition in architecture as well as in other things. And one notes also that this competition leads often to the employment of artistic architects to do his designing for the speculative builder, and that the resultant ready-made houses are often of real architectural interest.

As to the custom-made houses, the tail are as apt to be the small as the large. Nowhere else, certainly, does it appear that there is a more effective consensus that a man's house ought to be a personal and custom-made, not a Procrustean and ready-made, affair. And, of course, this consensus is the very beginning of a true and living domestic architecture.

It were quite hopeless to attempt a discussion of this domestic architecture

in any detail. There is too much of it, and it is much too multifarious for that. One can only refer to the illustrations, which certainly aimed to include only the best but as certainly fail to include all the best. All the types with modern instances of which one has become familiarized elsewhere are illustrated here, all excepting the French château, which has been rather curiously slighted, and of which one hardly recalls any successful examples, though bits of its detail are frequent enough. But we have the Italian villa, the Tudor manor house, the English half-timbered cottage, the Georgian mansion. One version of the Georgian mansion, a more or less accurate copy of the old Hancock house in Boston, or at least an employment of the motive of that structure, is very frequent and conspicuous. This came from Boston by way of Chicago. Visitors to the Columbian Exposition will recall that the Hancock house was employed, most appropriately, as the motive of the Massachusetts Building at the Fair. An appreciative Pittsburgher, seeing it, ordered from its architects one of the same, as nearly as the conditions would permit, for his own residence, and an appreciative neighbor, seeing this pioneer, ordered another for himself. These two specimens propagated the species until now it is difficult to walk far in the East End without coming on a Hancock house, more or less true to type, and better or worse done. It is a scheme as eligible practically as architecturally, seeing that it involves the hallway and stairway in the middle, with rooms on each side, which is as convenient an arrangement, on a regular plot, as has yet been devised. If Procrustes desired to make "the average family" comfort-



HOUSE FOR MRS. E. R. MARVIN.,
Janssen & Abbott, Architects.



THE M. W. ACHESON, JR., RESIDENCE.
Mac Clure & Spahr, Architects.

BOSTON PUBLIC LIBRARY



THE WELLS-KING RESIDENCE.
B. Orth, Architect.



RESIDENCE OF FRANKLIN ABBOTT, ESQ.,
JANSSEN & ABBOTT, ARCHITECTS.



RESIDENCE OF FRANKLIN ABBOTT, ESQ.,
Janssen & Abbott, Architects.

able, he could not devise a more eligible plan. The same scheme also lends itself to a box, with a four-hipped roof, like a square or oblong umbrella, which roof may be covered with corrugated tiles projecting umbrageously at the eaves. This type also is so frequent in Pittsburgh as to be characteristic. A local architect remarked that, "If a Pittsburgh man were let alone, that is the kind of house he would have," and one is inclined to add, if the house is well done, small blame to the Pittsburgh man. He might do much worse. It is often very well and impressively done. Also numerous enough to be noticeable is the gabled house, of brick or stone below and timber above, with a solid, rich and elaborated barge-board which forms its chief decoration. All these types are apt to be understood and to be worked out with a rationality and refinement which attest the scholarship as well as the sensibility of the architect. But, after all, what takes the visitor most is the considerable number of dwellings which are unquestionably artistic but impossible to classify under any historical style, in which the architect, starting with his requirements and faithfully following them, has put his materials, brick commonly his chief material, together to the best of his ability to produce an expressive and agreeable result, allowing his detail, so to speak, to grow itself. Many Pittsburgh houses of this kind which are of no style yet have style, and that is perhaps the highest attainment open to the modern architect in domestic architecture.



INTIMATE LETTERS OF STANFORD WHITE



CORRESPONDENCE WITH HIS FRIEND & CO-WORKER AVGVSTVS SAINT-GAVDENS



EDITED BY HOMER SAINT GAVDENS

SECOND INSTALLMENT.

THE FIRST INSTALLMENT of letters from Stanford White to Augustus Saint-Gaudens dealt with the construction of their tomb. During the development of this commission White set out upon his initial trip to Europe. There, through a larger part of his stay, he made his headquarters in the Saint-Gaudens' apartment in Paris, and from it, as Saint-Gaudens has written, "White would dart off in extraordinarily vigorous excursions to the towns surrounding Paris that contain those marvels of Gothic architecture of which he was an adorer." Accordingly, I will begin the second portion of letters with one which White sent Saint-Gaudens, a letter crowded with enthusiasm concerning the chief of these expeditions. White wrote—

"Dear St. Gaudens:

"Something more to do? Of course! You do not think I would take the trouble to write you without some selfish reason. I hope it will not be your death, however. It is only to warn you that I am going to have my letters sent to your studio. All you will have to do is to put them aside in a nice little niche, and then, when you get word from me, forward them to some Poste Restante and charge the stamps and envelopes to me. The only reason I trouble you is because if there is a draft for one thousand francs in one of them I do not wish it to go stalking all over the country after me.

"Is not McKim an old fraud? He has neither written me nor gone to see my mother, nor anything. Poor fellow; he must be having a hard time—and yet it is just like him.

"An Englishman in the sixteenth century describes Calais in his diary as 'a beggarly extorting hole, monstrous dear and sluttish.' All I can do is to agree with him.

"And now, old boy, having been 'werry' modest, the real reason I am writing you is to tell you about an acquaintance of yours. Perhaps you have seen her, and I am wasting my time and making a fool of myself; nevertheless, here goes: I was at Lille yesterday and went to the museum. I suppose it is the best provincial collection anywhere; but I wandered past pen and wash drawings by Michel Angelo and Raphael, by Fra Bartolemew, by Tintorretto, Francia, Signorelli, Perugino, Massaccio, Gielandajo, pen and wash drawings by Verrocchio and one even by Donatello, even drawings by these men, and ink and wash drawings at that. I wandered past them with a listless sort of air. I was on a hunt for something else, even a wax head by Raphael. I couldn't find it and was about to appeal to the guardian, when suddenly, 'Holy Moses! Gin and seltzer!' everything, anything, would be but as straws in the whirlpool.

"When you have made up your mind that a thing should look one way, and it looks another, you are very apt to be disappointed. For a minute I gasped for breath; the next, like a vessel changing tack, my sails shook in the wind and I said, 'Is this thing right?' And then the utter loveliness of it swept all other feelings aside. Do you know that it is *colored,* and that all it needs is eye-

The White-Saint Gaudens letters began in the August issue.

lashes to be what people call a 'wax figure,' that the skin is flesh-color, the lips red, the eyes chestnut, the hair auburn, the dress blue and the pedestal gold? It is easy enough to take exception to all this; and your reason will immediately tell you it is wrong. But then you go and look at it, and wish you may die or something, you no more question it not being 'high art' than you think of a yellow harvest moon being nothing but a mass of extinct volcanoes.

"It is no use going on; I shall have to wait until I can dance around your studio to express my enthusiasm. Get down on your knees in front of your autotype which gives but a half idea of it. Never was so sweet a face made by man in this world; and I am sure if they are all as lovely in the next it must be heaven indeed.

"I have got a bully idea for you, too. Right alongside was a little medallion in wax, colored, of Savonarola, perfectly stunning, no bigger than your little medallions. I am sure you could do something with it * * *."

It was after White's return to America, however, that the remainder of the letters to follow were written. For the most part they concern themselves with the Farragut Monument, in which the young men became so vitally interested. Yet, by way of a preparatory skirmish, before White's attack upon the difficulties of this commission, came his lesser set-to over the pedestal for their one other monument at the time, the Randall. The following letter which deals with the monument is interesting, as it shows how the rejected design for this Randall pedestal largely influenced what was accomplished in the statue to Farragut. White writes—

"May 8, 1880.

"Dear Old Boy:

"I was darned glad to get your last of April 21st. Why in hell didn't you write me before! After the account I received of your sufferings I have been solemnly sitting on a picket fence imagining all sorts of things, and the day before I received your letter I wrote to Miss Eugenia to know how you was.

"I am devilish glad you are coming home so soon. Let me see. You are going to sail on the 26th. I have then but one month more to write you. 'Thank God!' I hear you saying.

"I suppose you will have to give up your visit to Lille and the Low Countries. But do not miss a day at the South Kensington and a day at the British Museum. *Be sure* not to. It will fire you all up. Go to the Royal Academy, too, and see the early fellows there. * * *

"I will tell you now, as shortly as I can, what has happened about the Randall pedestal. I am getting sick and tired of writing you long accounts in which I seem to have had a devil of a trouble and a hell of a time, which is all damn nonsense.

"Sometime in January I received a letter from Thomas Greenleaf, controller of Sailors' Snug Harbor, asking me to call on him in reference to the pedestal, which I did. I then made a sketch of a pedestal with a big seat behind it; showed it to Dix, who liked it; went down to Staten Island to see the site, which I objected to at once; hobnobbed with the superintendent and got some points as to price, etc., from him. * * *

"Then I prepared for the Committee a drawing from our first sketch that I am sure would have come out well. The seat was about forty feet across. In front of the pedestal was a long stone on which I thought you could put a relief of a yawl boat in a storm or something of the kind, and around the back of the seat there ran a bronze inscription. All this cost about seventy-five thousand dollars.

"Also, to make sure, I prepared an alternative design, costing about forty-five thousand dollars.

"I sent these two with a strong letter, insisting on your desire to have a horizontal line to oppose your perpendicular one, and strongly advocating bluestone. So far everything had gone all right. Nothing had been said about your having to furnish the design, and I kept discreetly silent. But I knew Babcock was on the Committee and so did not go off on any exultation war-whoops to you. I knew him only too well. Six weeks

passed. I received a letter from Dix asking me to meet him, Dr. Paxton and *Mr. Babcock* in reference to the pedestal. Dr. Paxton couldn't come, and I found, to my dismay, that Babcock led Dix around by the nose. I don't know whether you know Babcock. He is President of the Board of Commerce, one of the sharpest and meanest business men in New York, a perfect blockhead about art, and the most pig-headed man I know of. In the first place they (he) did not want the seat, would not have it under any consideration. They (he) wanted a single pedestal like those in the Park. The Webster was the best. It's the damndest thing in the city. 'Had I seen the Webster?' 'No, I hadn't.' 'Well, I'd better see it, as I could then form some idea of what they (he) wanted.'

"I thanked him and said I supposed that the reason they consulted me was to have something that *you* wanted, and in all cases that was what *I* proposed to make. Babcock got red in the face, but Dix came to my support and said, 'Precisely.'

"Babcock then said, 'I suppose you know Mr. St. Gaudens' contract includes the design for the pedestal.' I said, 'Yes.' He then read the contract and Dix chimed in with, 'Oh, yes, I suppose of course Mr. White understands that. Indeed, Mr. St. Gaudens introduces him to me as his representative in his absence.' He then read your letter, which unfortunately could be read both ways (though, of course, it made no difference). I said that that was a matter for them to settle with you. Then Babcock objected to bluestone and said the base must be of granite. They asked me to prepare a new design to be presented at next month's meeting of the board, and Babcock made the enlightened proposition that I need only make the sketch, as all 'these granite men' had draughtsmen in their employ who would make all the details, etc., etc., and save me a lot of trouble.

"I thereupon in your name and mine distinctly refused to have anything to do with it, unless the work was to be carried out properly; and Dix again came to my assistance with 'Precisely. I suppose the work will be cut under your direction.'

" 'Certainly,' I replied, 'or not at all.' Then I cleared out.

"The second design I made as severe and simple as possible, one stone on top of another. I should have made it like your sketch in the photograph, but it had to be made in two stones on account of the enormous expense of one—as it is the approximate estimates came to four thousand six hundred dollars. Since sending the sketches, I have heard nothing from them. Perhaps they are disgusted with the plainness of the design. If so, I should say as you have to furnish the design that that is a matter for you to settle. Perhaps Babcock is having 'one of his granite men who,' etc., carry out the design. If he has, I shall have the whole office of Evarts, Southard & Choate down on him. But this is not at all likely. They are probably like most committees—inactive. I shall stir Dix up and find out what has been settled on.

"There; I've written you a long letter. Believe me, it is more trouble to write than I've been to in the whole affair. I enjoyed making the first designs and have them for my pains. Otherwise, save my contempt for Babcock, I have got along well with everybody. If the Committee so 'graciously decide,' I shall put the thing through, and if we can strike them for anything, well and good. But if you say anything more about 'bill' to me, I'll retaliate on you in a way you least expect. I am writing this on the train between Newport and New York which may account for its more than legible handwriting.

"I cannot tell you how driven I am with business on account of McKim's absence from the office. For the last month I have been nearly frantic, being often at my office till midnight. Poor McKim is much better, but still unable to work. He will have to go abroad again. He will be devilish sorry to miss you. Damn strong-minded women, say I. I tell you, 'You no catchee me marry.'

"Loads, heaps and piles of love to Louis and my sincere regards to your

wife, whom I still owe a letter as well as other things, and to yourself the hug of a bear. Lovingly."

(Signed by White's caricature.)

Here, at last, I may turn to the Farragut correspondence, in which is adequately shown the vital influence of White upon Saint-Gaudens that was to remain for so many years. With the Farragut both White and Saint-Gaudens became anxious to create a new variation of the old type of pedestal, a desire responsible for most of the ensuing confusion, as thereby the young men required more money than the contract provided. Their efforts to obtain this additional appropriation were in vain, however. Consequently, since to complete the work according to their ideals they had dipped into their own scant funds in the hope of an ultimate repayment, they were both much out of pocket at the time of the unveiling. White writes—

"Saturday, September 6, 1879.

"H'on board the Holympus.

"* * * I did not answer your question about the height of the figure. * * * I ought to have my nose flattened. But I wasn't a responsible being, so 'nuff said.' My feeling would be to lower it *'by all means.'* I think the figure would be in better proportion to the pedestal, too. * * * But that is a matter for you to decide, and you can settle it very easily by having Louis make a Farragut eight feet two in paper and seeing the effect. With the paper pedestal already made, that would be near enough to judge. * * *

"One reason I did not answer the question was because I thought I would wait until I could see the Lafayette in Union Square and send you the measure. I don't care a damn about the Lafayette myself, but I will measure it immediately on my arrival and write you what it is. There is nothing else I can think of that I should write you about before I get home.

"Heigh-ho! This is the dullest business I ever came across. There is no amusement, nobody to talk to, and I am so dead of *ennui* that I can't even read, much less write or draw. Did I ever say I liked the sea? I'm a fried pumpkin blossom if I ever say so again; and, if I ever go aboard a Cunarder more, much less an extra one, I'll be damned into the end-most corner of the last circle of the worst hell that any poet, ancient or modern, has ever created or chooses to create. And then the eleven old maids! Oh, Lord! I started timidly making a drawing the other day, and in five minutes I had them all, literally about my ears, with 'Oh, how nice!' 'What are you drawing?' 'Do let me see it'; 'Now I think it's real mean'; 'Well, can we see it when you get through?' etc., etc., one of them actually leaning on my shoulder. Ugh! Commit me to America for ill-breeding and curiosity! Boarding-house Yankees!!! What more awful creatures exist on the face of the earth? Let us change them for something more pleasant, and hop like Byron's Don Juan from the ridiculous to the sublime.

"Do not fail to spend at least a week in London before you come back. There are oceans of things there, far more than in Paris or indeed any place that I have come across—Greek and Renaissance coins and medallions by the hundred; and my hair alternately stood up and flattened down in front of the Greek and Assyrian bas-reliefs. If I could only have got casts of some of them, I should have been a happy man for life. Then again in the South Kensington Museum besides casts of everything that ever was or ever will be there are at least forty to fifty screaming Renaissance panels; for instance, the one you have and I bought in Florence is one of them, originals, and lots of portraits by Della Robbia, Civitella and all manner of things. I did not see half. I never saw such a country as England. Do you know that at Windsor Castle there are upwards of one hundred drawings of Holbein's like those I copied at Basle? D'ye understand 100!!!—some of them even more splendid—and forty oil paintings. And to think I did not go there? Oh! Och! Sorrow the day that I was born!

"We steamed out of Queenstown at ten knots an hour, into rather nasty weather which kept by us for five days, ending up in a roaring old storm, the

night of which we succeeded in making the enormous sum of two knots an hour, wind dead ahead. The first day out the wind blew very hard, and the majority of the ladies thought we were going to the bottom. I said to the little third officer, 'Nice sea on.'

"'Yes sir.'

"'Still, sailors don't mind anything like this.'

"'Oh, no, sir. It isn't more'n a half gale.'

"Monday it was a little stronger.

"'Yes, sir, pretty fresh this morning.'

"Tuesday it blew like hell.

"'You wouldn't call it a storm, though, would you?' I said.

"'Oh, well, sir, no sir, it's hardly a storm, but it's pretty dirty.'

"Wednesday the ship began trying to get her stern over her nose. There were six at table, including the Captain, Purser, Doctor and myself. About eleven o'clock at night I managed to get on deck. The sea was pretty wild, but I thought in a good smacking storm that the waves would be bigger than the ship; as it was, there were two or three to the length of the vessel. So I staggered up to the little officer with whom I had got quite friendly.

"'Well, what do you think of this?'

"'Oh, sir, I guess they won't sleep much to-night.'

"'Still,' said I, coming back to my oft-repeated question, 'You wouldn't call this a very *heavy* sea, would you?'

"'Why, good heavens, sir! What would you like? I think you would like to sink the ship!'

"We had a high old time that night; the steerage hatchway was stove in, and the front staircases to the hurricane deck carried away, and the doctor got a huge wave into his cabin and has been on his back with lumbago ever since. Meanwhile, the ship had been getting so stuffy, with everything battened down, that we all thanked God when her nose was sailing clear of the wave and we could breathe fresh air again.

"I am only writing this to fill up time; and, if it is as damned stupid work reading as it is writing it, I'm sorry for you. Here is a corrected inventory of the ship's company. The eleven old maids have been reduced to seven; there are three widows who ought to be old maids; one widow who is pretty and correspondingly naughty; a thing that calls itself a she-doctor and rejoices in being the sister of Vic Woodhull, and Miss Lou Claflin, a girl whom nobody knows anything about, who keeps entirely to herself and is consequently looked down upon by all the old maids; the pretty little girl who has turned out the *most* interesting of the passengers; Mr. Wright, her father, ex-Mayor of Springfield, and his partner, Mr. Covell, a New York lawyer; a humble Western man and his little boy, and an Irish priest.

"Thus far did I get and no further—various things and laziness interfering. We got to Fire Island at six, Friday night, and quarantine at eight o'clock and had to lay there all night.

"Don't read this until you have nothing to do."

Again—

"57 Broadway, New York,
"Tuesday, 9th of September, 1879.

"My Beloved Snooks:

"I have but a moment to write and do so in the utmost haste to let you know the following fact.

"I made yesterday three unsuccessful attempts to measure the Lafayette and get in the lock-up. To-day I came near succeeding in both. Here is the result. It is impossible to get an accurate measure without a step-ladder and a requisition on the city government! But I will swear that it is not over eight feet five or under eight feet three. If it had not come so near to our figure, I should have telegraphed you. If you still stick to eight feet six I do not think you will go much wrong. But I myself should most certainly advise reducing the figure and base to eight feet six. * * *

"I have gone into partnership with McKim and Mead on the same proposition made to me in Mead's letter. It really, after all, was quite as liberal as I could expect for the first year. If I can get a little decorative work outside of the office, I shall manage all right.

To-morrow I shall be engulfed in business.

"I have seen La Farge for a moment and cannot see him again until next week. His grand scheme is likely to fall through; but he seems fat and cheerful. He asked in the warmest way after you and your work."

Again—

"My dear Gaudens:

"* * * You can form no idea of what a fearful state of drive I am in. I have been home but eight days. I have had to spend four of them out of town, and with McKim's business, as well as mine and yours pressing on all sides, I have seemed to have done nothing but rush, rush around after people with little or no result. Things do seem to crop up like hydras' heads all around me. I had a long talk with Richardson and Olmstead about the Farragut pedestal. They both seemed to like it very much, Richardson especially, and both liked it better than the old one. Olmstead said he felt very sure you could have any site you might choose. He still favored the one in front of the Worth Monument, and did not at all like the one we think of in Madison Square. He thought it a sort of shiftless place, which would give the statue no prominence whatever. He seemed to think it might be anywhere along the sidewalk, as well as the place we proposed. He suggested the following places: in the triangles formed by the intersection of Broadway and Sixth Avenue, in which way the whole of the little parks would be made to conform to the pedestal, or at a place somewhere near the entrance of the Central Park. He also suggested just north of the fountain in Union Square.

"I myself still favor the Madison Square site, its very quietness being a recommendation. Of the other sites, the one north of the fountain in Union Square seemed far the best.

"The elevated railway, it seems to me, knocks the others. We could not take a place directly opposite the Fifth Avenue Hotel; we *could*, of course, but just above it is by far the best place.

"I have not seen La Farge about the pedestal, or Babb, on whose judgment I mostly rely. La Farge is not coming abroad, and his affair he wrote me about is all glass bubbles. He asked most kindly after you. He has gone most extensively into stained glass, making all kinds of experiments. Some of his work impressed me as much as ever, but his decoration and figure drawing looked pretty sloppy, after the old work.

"About X——'s monument, I have both good and bad news to communicate. His son has died and Mead says he is in a most howling hurry for his monument. I have not seen him yet, as I believe he is not in town, nor have I been able to completely understand Casoni & Isola's failure and must see them first before I can see him. But it does not complicate us in any way; and but for this unhappy affair of X——'s son dying, I might have managed things so it would have been better for you. I may do it yet and shall try all my might, but of course I can tell nothing until I see him.

"I got your note about the little photograph of the Farragut and shall see about it at once. You must not get mad if I do not do things as quickly as you might think I ought to. I have had my nose jammed immediately to the grindstone in the office, and you will have to make allowance for it.

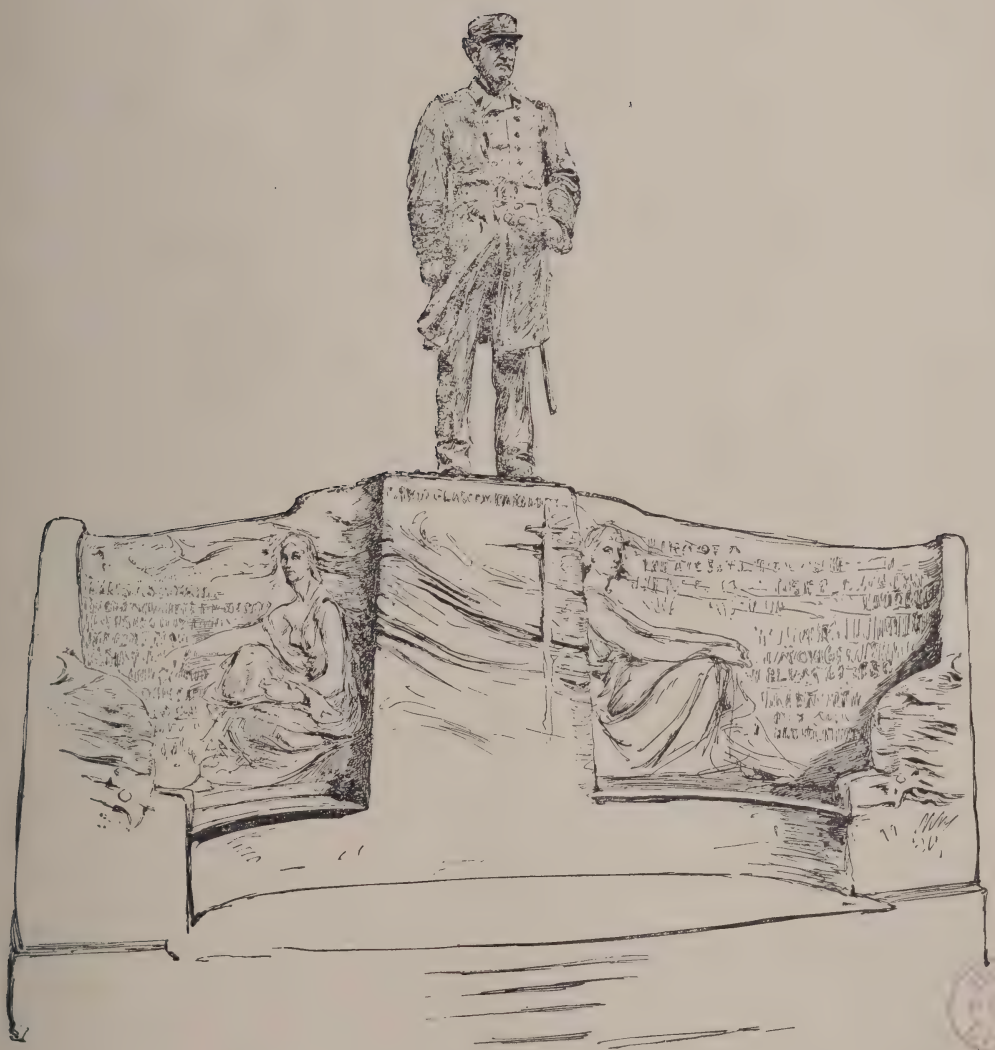
"I have just been up to see my aunt in Newburgh, and I am writing this in the boat on my way to New York.

"I drove up to Armstrong's and saw him for a little while. He said he had just got a note from you. He was as pleasant as ever, but he seemed to me a much more saddened man than when he was in Paris. They have either had some pecuniary misfortune, or the lonely life up there is telling on him. He spends half his time farming, and he told me I was the first artist he had seen for three months. He asked me all manner of questions about you and your work. He has done very little painting since he has been home. * * *"

Again—

"57 Broadway, New York,
"September (?), Tuesday, 1879.

"Mr. Horgustus Gaudens,



THE FARRAGUT MONUMENT—MADISON SQUARE, NEW YORK.

"No Artist,
"Paris.

"I feel quite sot up. Babb likes the new pedestal better nor the old one, and likes it very much; and he thinks that eight feet three to eight feet five a very good size for a statue; but he said he wouldn't make it smaller. I am going to see X—— to-morrow, and tremble in my boots now.

"I've got my trunk! I've got my peacock's skin, and had to pay 5 5 5 5, four little gold pieces, for the pleasure. But I've got 'em and the next time they go on a railway travel I'll eat trunk, peacock's feathers and the railroad officials in the bargain.

"I will go to see about the photograph of Farragut to-morrow. I send you the letter I started on the Olympus. I don't know why I send it. It isn't worth the stamp. I had a frightful row with the Woodhull woman, and I think she hid the book it was written in. They found it some time after the boat was in port stuffed behind one of the cushions.

"There is nothing about conventionalization of the sea, is there? The sea was altogether too much for me to draw, but I may write you a little about it. As to conventionalization, by reason of place and material, I believe it is necessary the more I think of it; and I think you believe so, too, even though you wont acknowledge it. Also I am sure that whatever you do yourself will be bully and much better than if anybody else meddled with it.

"Everybody sends love and everybody wishes you home—I send love to everybody and wish you home none the less.

"Lovingly."

(Signed by White's caricature.)

Again—

"57 Broadway, New York,
"Opposite Exchange Place,
"October 15, 1879.

"Dear (Saint-Gaudens' caricature):

"Some time ago I took the two pedestals to La Farge. His criticism was very quick and to the point. He liked them both; but liked the first sketch the best, for the reason that he thought it simpler and more of a whole, and that of two designs he liked the one that could fall back on precedent, rather than the more original one, unless the original one was so astonishingly good that it compensated for its strangeness.

"Funny, coming from La Farge, wasn't it?

"I then asked him to sail into the last pedestal and tell us what to do and how to better it.

"He said the curving, or rising, of the line upward from the ends toward the pedestal proper was an insuperable objection. He disliked it any way, and gave as his chief reason that it was antagonistic with the circular plan of the seat and destroyed the perspective almost entirely.

"He liked the decorative treatment very much and the dolphins very much.

"Now the only thing that troubles me about his criticism is his objection to the curved rising line of the back of the seat, for the reason that it bothered me considerably and had lain on my conscience like flannel cakes in Summer. I am sure it will not look well, and I am almost equally sure that a straight back, or one very slightly and subtly rising *will*. Almost everybody, architects, have spoken about it.

"Still, if you feel very strongly about it, why let us keep it. I send you some tracings with this and you can see what I mean.

"As you have lowered your figure three inches, we might lower the pedestal by that amount, raise the ends of the wall three inches, and lower it three inches where it joins the pedestal. Then the bulk would be very little more than the present design, and I do not see how it could injure your figure. Of course, I should know about this as soon as possible, as I have to know it before I send you the full size outlines of the pedestal and back. If you think it necessary, you can telegraph, but it will only gain ten days.

"Also, you clay-daubing wretch, why did not you tell me which site you wished. You wrote me that you thought them all 'good.'

"I myself strongly like the Madison Square site and 'so do we all of us,' but you must decide, and for God's

sake do so and then hire a hall forever afterward.

"I wonder if there will be any St. Gaudens left after reading all these letters.

"Poor boy."

(Signed by White's caricature.)

Again—

"October 17, 1879.

"My dear old boy:

"Here is the long-promised epistle. I shall try and not make it more than forty-eleven pages long nor must you think I have been put to too much trouble. I am just as much interested in the success of the pedestal as you are; nor, alas! shall I see many such chances in my life to do work in so entirely an artistic spirt, unhampered by the—well—small hells that encircle us on every side; women who want closets, for instance. * * *

"I arrived in New York on Saturday the 6th of September and went to the office on Monday the 8th. For the first week I had my hands and my head as full as I ever wish them to be of things to do and think over. I wrote you a letter at the end of it coming down the Hudson on the Powell. That brings us to Monday the 15th. On the 17th, I think, I wrote to Fordyce & Browning, the contractors who gave the bid on the old pedestal, to call at the office and give me a bid on the revised design. Mr. Fordyce called the next day and took the drawings away with him but did not bring his estimate in until six days after! I had seen Olmstead meanwhile and written you about the site; but I did not think it advisable to see Cisco or send your letter to the park commissioners until I had a definite bid on the pedestal. Meanwhile I had begun to be pretty worried and scared, for both prices and labor had gone up nearly twenty-five per cent., and I was not at all surprised when Mr. Fordyce told me the lowest bid he could make on the pedestal was two thousand seven hundred dollars. We went all over the plans carefully but could see no way of cutting it down. So I sat down, said 'hell and damn it!' and then made up my mind that if we died we would die hard. So I sent Cisco your letter and one from myself, asking for an appointment, drank a brandy cocktail, and told Fordyce if he couldn't devise some way of reducing the bid, never to darken the door of McKim, Mead & White's offices again. Next morning I got a letter from Cisco saying he would be in Saturday the 'hull' day long; and Fordyce appears with a sort of a yaller green bluestone in his hand, which he says is the 'grandest,' (he is a Scotchman), stone on the market, and that he will build the pedestal for three hundred and fifty dollars cheaper, that is, for two thousand three hundred and fifty dollars. He swore it was as strong as the bluestone, and to prove it picked up a piece of bluestone and hit them together and smashed his own stone into a thousand splinters. Convincing, wasn't it?

"Nevertheless, the stone turned out to be a very good stone and a very stunning color. I'll send you a specimen of it.

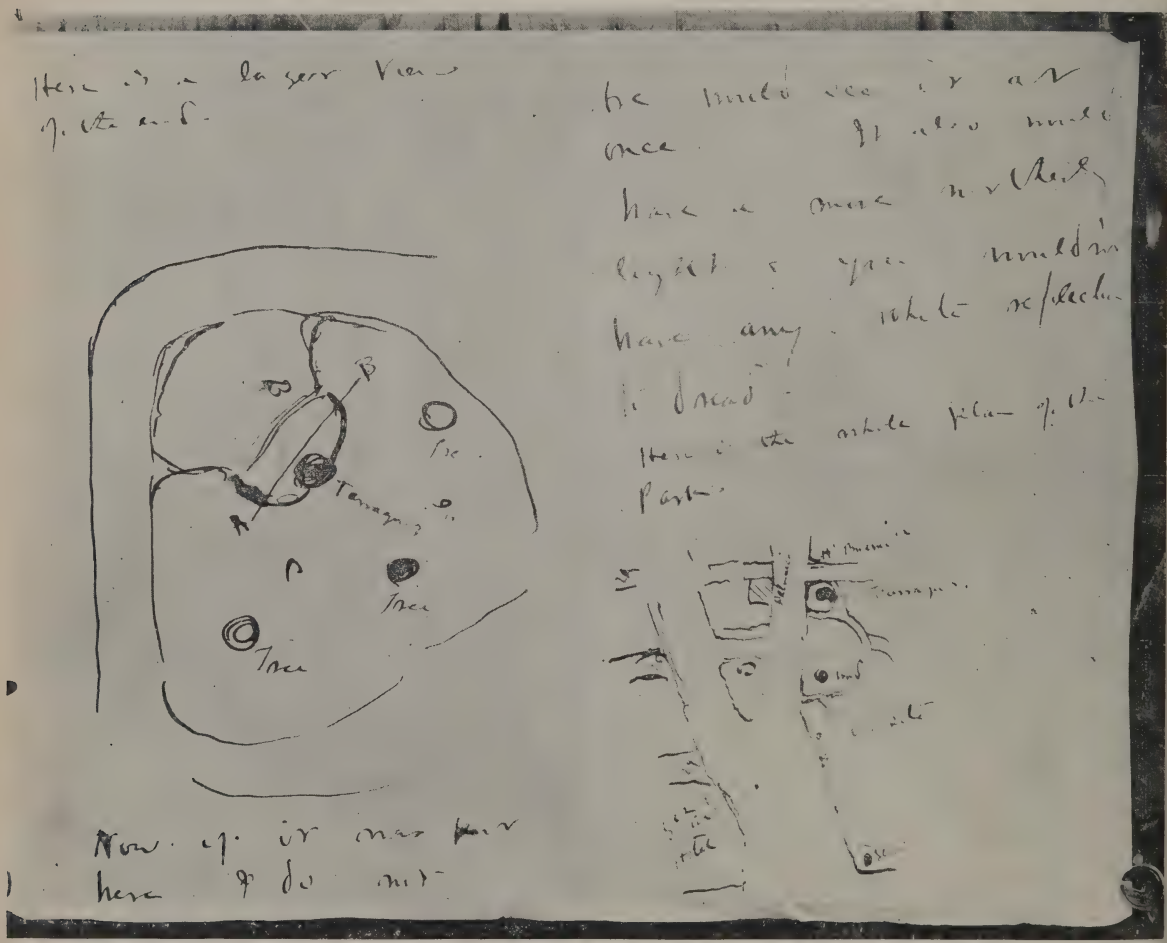
"So Saturday noon I sailed down to Cisco's office, with the photographs in one hand and my stone in the other. He received me very kindly, read over your letter again and asked me what he could do for me. I told him how long we had worked on the pedestal and how anxious we were to have it built, how the bids had come over the amount in hand, and how we hoped for the Committee's assistance. He said, 'Ah, dear me!' two or three times; thought pedestal No. 1 would be very grand, and liked pedestal No. 2 almost as well, liked the stone, too. And at the end he rose from his seat and said he was very sorry that General Dix was not alive, that he would have been the proper person to apply to, that as for himself he really could do nothing about it, that the two thousand dollars would always be at my disposal, and then wished me 'good morning.'

" 'Then you do not think any more money could be raised?' I said as I shook hands with him.

" 'Possibly—possibly,' he replied. 'You had better see X——, as he is Mr. St. Gaudens' friend.'

"I went away quite discouraged. The Committee is evidently utterly disorganized and without a head, and what

disheartened me most was Cisco's apparent utter lack of interest in the whole matter. I then wrote him three notes in succession about a mile long and very wisely tore them all up and boiled them down to the four-page letter which I send you. After seeing Cisco, I had spoken to my father and asked his advice. Cisco, by the way, at first supposed I was the man who was going to contract for the pedestal. So my dad told me he would give me a formal letter of introduction to him which would make him at least listen courteously to what I had to say again. What he did write was a letter of about a dozen lines, expressing our cause strongly and putting the point to Cisco in a way worthy my four pages twice over. The plan I had formed was to get the list of subscribers and then make attacks on all of them, with my dad's assistance, until I came across some feller who took enough interest in the thing to make the cause his own. I sent my dad's letter and my own to Cisco in the same envelope and was asked to call on him next day.



FACSIMILE OF STANFORD WHITE'S LETTER TO AUGUSTUS SAINT-GAUDENS.
(Showing diagram for location of Farragut Monument.)

"He was as kind as before, told me he had computed the interest and found there was two thousand four hundred and fifty dollars, just the sum we want to build the plain shell, above the nine thousand dollars. He said it would be

next to impossible to get a list of the subscribers and that it would be very foolish for me to try to do anything about raising any more money now, especially as the statue was behindhand, but that, when the statue and pedestal were put up, *if they were a success, he thought there would be no doubt but that the extra six hundred dollars or so could be raised among a dozen or so* of the subscribers. For instance, *he* would give fifty dollars, perhaps X—— one hundred and so on. He then bade me 'good morning' and told me to see X—— and get his advice.

"So I marched off with joy in my soul and had hard work to stop myself writing you a high-cockalorum of a letter at once. I did not write you before for the reason that so far nothing was settled, and I saw no reason of disheartening you when possibly matters might turn out for the best; and, after seeing Cisco, I thought it safest to see X——, rather than write you a paen of victory and have to take it all back by next post.

"Alas, I only did too wisely, or rather I won't say alas. Who the devil cares for X——? I saw him three times after this, but on each occasion he was in a bad humor, and I did not venture upon the pedestal. Last week I called to see him, called again about his old mausoleum, and took the photographs of the pedestal with me in case the opportunity was favorable. He did not want to see me about his monument, although he had told me to call, but asked what I had in my hands. I thought I had better settle matters at once, and I showed him the pedestal and told him as quietly and shortly as I could how we stood and what Cisco had said.

"He immediately got up on a high horse and acted in a most outrageous manner, misunderstood everything I said, and in fact would listen to nothing. 'The Committee wouldn't guarantee a cent.' 'Mr. St. Gaudens had a contract, and he should stick to it.' 'The idea of asking for more money.' 'The Committee wouldn't pay a cent, nor would they go begging.' 'Cisco could speak for himself.' 'Let him stick to his contract,' etc., etc. And he finished up by raising his hand and calling on his secretary to witness that he wouldn't give a cent, not a damn cent. Then he said he didn't want to talk any more about it, so I picked up my hat and walked out of his office, with my fingers itching to clutch him by the throat.

"His whole manner of acting was as if we were trying to come some game over the Committee and that he brushed us away as beneath listening to. I was boiling mad and at first a little troubled what to do, and wisely slept over it. The next morning I wrote him the letter enclosed and went immediately down to see Cisco, told him what had happened and showed him the letter I had sent to X——. He metaphorically patted me on the back, told me not to mind X——; that, this is *entre nous,* his physicians had told him that he could not live more than two or three years and that in consequence he was in a constantly depressed and morbid condition.

"So I went away again highly elated, as I was afraid Cisco would say, 'Well, you had better drop the whole matter and do what the contract calls for.' He at least is our friend, and I am sure will gather others to us. *This was four days ago.*

"Now you know all about it: what has happened and exactly how the matter stands. You must draw your own inferences and tell me what to do. There will be above the contract for the pedestal about six hundred to seven hundred dollars extra for the cutting of the reliefs. Toward this, at a pinch, the difference in the cost of casting a figure eight feet three instead of nine feet might legitimately go, and I feel almost sure that the balance can be raised among the subscribers when the time comes; but of course it is a risky thing, and one that you must decide for yourself.

"I have told you everything and at frightful length; and now the pack is on your shoulders, and you can throw it off which way you choose. You're boss, and I await your orders. If you so decide, we have plenty of time to design a new 'chaste and inexpensive' pedestal.

"If, however, you decide, as I think

you will, to go on with our last design, write me so at once. I found out from the contractors that they could cut the stone in the winter and put up the whole pedestal, foundation and all, within three weeks in the Spring. So we are not more than moderately pressed in that regard, but it is important that you should start immediately on your work modelling the reliefs, etc. Therefore, if you choose, you can telegraph simply 'Stanford, New York.' I will leave word to have any telegram so addressed sent to the office, and I will understand that you mean go ahead and will contract for the pedestal at once.

"Assez! Assez! c'est fini.

"Look up! Hire a hall! I have spent two evenings writing this and hope it will go by this week's White Star steamer.

"For you that have to read it and the 'wealth of correspondence accompanying it'—all I can say is 'God pity you and be with you, old boy, forever.'

"S. W.

"October 20th."

Here is the letter White wrote to Cisco—

"57 Broadway, October 4, 1879.

"My dear sir:

"The statue, owing to Mr. St. Gaudens' illness and the impossibility of erecting it during the winter, will be some six months or so behind Gov. Dix's calculations, and I should very much like to know if, owing to the accruing of interest, this will not give us a few hundred dollars above the two thousand dollars for the pedestal.

"Should this be the case, it may enable me to contract for the *shell* of the pedestal, as we have at present designed it, at once, should Mr. St. Gaudens, in his desire for good work, decide to take upon *himself* the entire expense of *cutting* the bas-reliefs. But this, I feel sure, the subscribers will not be willing for him to do.

"I hardly had time to explain the facts of the matter to you when I last saw you. Mr. St. Gaudens has a strong dislike to the ordinary unsupported monolithic pedestal and wishes to get away from it, and to that end we have put the figure in a hemicycle and supported it on each side with figures in low relief of Loyalty and Courage, with an emblem of the sea flowing in front under the Farragut.

"There is no question but that this would be infinitely more original and artistic and a far greater ornament to the city. To gain this, for his part, Mr. St. Gaudens will *give* the modelling of the reliefs, a thousand to a thousand five hundred dollars of work at least, and I give up whatever commission comes to me as architect. The point is whether the nine hundred dollars or so necessary to cover the extra expense of cutting the reliefs in stone can be raised among the subscribers. X—— is out of town, but I shall see him next week and put the matter to him strongly.

"In the meantime I should like very much to have your opinion and any friendly advice you would be kind enough to give.

"Believe me,

"Very respectively yours,

"STANFORD WHITE.

"The Hon. John J. Cisco."

And here is White's letter to X——:

"Dear Sir:

"If I gave you yesterday an idea that Mr. Cisco had said anything which compromised the Committee in the slightest way, it was a wrong one. He only gave me friendly counsel. The question was simply that Mr. St. Gaudens wished very much to get away from the ordinary pedestal and to support the statue of Farragut by bas-reliefs of Loyalty and Courage, for which he would give the models but hardly felt he could pay for the cutting of them out of his own pocket. Mr. Cisco advised me not to agitate the matter now, but said that if the pedestal was successful there probably would be no doubt but that the extra seven or eight hundred dollars needed to cut the reliefs could be raised among the subscribers. He also advised me to see you, and I now beg your pardon for having troubled you about the matter.

"Very respectfully yours,

"STANFORD WHITE."

Here, as in the first article, I will insert one of the Saint-Gaudens' letters to White in order to show to some slight measure the other side of the shield. Saint-Gaudens wrote—

Paris, November 6, '79.

"Dear Old Hoss:

"Go ahead with the pedestal and do whatever you please about lowering or heightening the wall. I'm willing, and give you carte blanche with all my heart. As soon as I receive the dimensions from you, I will commence on the bas-reliefs. I don't recollect what was finally settled but I have the impression that I heightened the figure a couple of inches after receiving your letter, giving Babb's idea of what the figure should be, viz., 'Not smaller than eight feet three, and that eight feet three to eight feet five was a good height for a statue.' The statue is now eight feet three and the plinth four and one-half inches more. I can reduce the plinth though to any size you see fit. The statue is more than half finished in the big and of course cannot be changed. So go ahead, sign the contract, cut off all you please, put on all you please. I will pay for the cutting the figures and take my chances for the reimbursement by the Committee. Furthermore, I will also agree to pay whatever more than the sum the Committee have for the pedestal the cutting of the dolphins and lettering may come to. That matter is now settled.

"As to the site, I have a great deal more difficulty in deciding, but *now formally select the Madison Square site.* For a great many reasons I prefer the Union Square site above the fountain, but stick to the Madison Square unless *you* should change your mind and vote for the Union Square one too. The principal objection to Madison Square is the reflection from the Fifth Avenue Hotel. And now while I think of it, the statue must be unveiled in the afternoon for that reason. *So go for Madison Square.*

"If I get my models for the Loyalty and Courage done in time, and I think I will, I will have them at least *commenced* in the shop. The Dolphins and lettering will be entirely cut and finished in the shop. Send me the definite space for the Loyalty and Courage and I'll commence at once. So much for that.

"The last bid you have for a bluestone pedestal of course "squashes" the scotchy with the yellow bluestone that was going to knock spots out of the bluestone, so I take it at any rate. I think I have a list of the subscribers that have not paid for the Farragut, and I know that there is nine hundred dollars worth of them. I may conclude to write to Montgomery, the Consul-General to Switzerland, who is the secretary and did have that list. But you know we had kind of a diplomatic row and I don't relish writing to him, and I don't count on all this.

"If convenient, but only if it's convenient, I wouldn't settle on the cutting of the letters, as Louis might do some of that. But, if it interferes with the arrangement in any way whatever, don't mind. Of course, I wish to design the letters also if possible. Don't settle about cutting the figures. I might be able to get them cheaper but, as I said before, that must not stand in the way of the work. Don't wait to write to me about it if it should interfere, but go ahead and contract for them. I'll be satisfied. * * *"

To continue again with White's letters, he writes—

"57 Broadway, New York,
"December 17, 1879.

"Dear Old Fellow:

"When I saw Cisco yesterday, he said he 'did not feel authorized to sign any paper, as they had a contract with *you* to furnish a pedestal, and, as soon as you furnished it, they would pay *you* the money; but if Messrs. Fisher & Bird would call, he would assure them that it would be all right. As contractors, however, usually want something safer than assurances, and Fisher & Bird said they would feel entirely satisfied if I went your security, I forthwith did it and inclose you a copy of my engagement. As I 'ain't' got a cent, and therefore run no risk, I consider it the most magnificent exemplification of

friendship 'wot' ever occurred. I wouldn't have said anything about the security but for this reason. In case, God forfend, you should happen to part company with this world, complications might arise. So just write an order, asking the treasurer of the Farragut, etc., etc., whatever it is, to pay Messrs. Fisher & Bird the total amount of money accumulated for the pedestal. Send the paper to me, and I will stick it in our safe to await contingencies.

"I feel that I should have my tail kicked for making you wait so long for your measurements to start work on the reliefs. How the devil you are going to get through I can't see. You will, however, have been getting ahead on other things, that is some consolation.

"The truth is I had the thing pretty well along when one Sunday Babb came in, damn him, and said in his usual way of springing a bomb-shell on you, 'Well, if you take the rise out of the back of the seat, you'll get the pedestal too heavy and make the figure look thin." Then, as usual, he shut up like a clam and wouldn't say any more. Now, as I care too much for Babb's opinion, and my conscience would never have forgiven me if I got the pedestal too heavy, I began floundering around trying to improve matters until McKim came along and said, 'You're a damn fool. You've got a good thing. Why don't you stick to it.' So I've stuck to it.

"You will see, however, what changes have been made by comparing the plans I send you and those I left with you. The plan of the pedestal has a flatter curve, and the whole pedestal is broader and lower. Babb approves, everybody approves, and I am consequently happy.

"After a heavy consultation, I have kept the rise in the back of the seat in a modified and more subtle, hire a hall, form; so you'll be satisfied.

"All I have got to say is if any Greek temple had any more parabolic, bucolic or any other olic kind of curves about it than this has, or if the architect had to draw them out full size, a lunatic asylum or a hospital must have been an addenda to an architect's office. I hope you will not go into a hospital trying to understand them, old boy. * * *

"About the models: The ones we want first, of course, are the fish and the sea and the sword, as those are in the contract. Everybody likes the fishes, so I would make them like the little model 'better as you can.' As to the sea; do just as you damn please, and it will be sure to be bully. You *must* make it stormy though. As for conventionalism, fire away as you choose; our difference of opinion is only one of words.

"By the way, did you ever read the description of the horse in the book of Job? 'Hast thou given the horse strength? Hast thou clothed his neck with thunder? Canst thou make him afraid as a grasshopper? The glory of his nostrils is terrible. He paweth in the valley and rejoiceth in his strength.'

"Of course, a horse's neck is not clothed with thunder. It's all damned nonsense. But would a realistic description have gone to your guts so?

"I've got to stop now or I'll drop. Loads of love to Louis and the kindest remembrances to your wife and sister-in-law. To thyself the hug of a bear."

(Signed by White's caricature.)

Again—

"57 Broadway, New York,
"Saturday morning, Dec. 27, 1879.

"Dear Old Hoss:

"This is the last I have to say about the Farragut until I hear from you.

"How the devil you are going to get through with all your work I can't see. Why don't you make the models for this half-size. I think you will be a damn fool if you don't get some skillful young Frenchman, whom you can get cheap, to help you on the Randall. You would save money by it, I should think, by having it cast in France.

You will, of course, notice the height for your Farragut figures. The bas-relief is reduced by about four inches. This is a little bad for the figures, but it is better for the statue, and to that everything should be sacrificed. I am going to try another step near the sidewalk and terrace up nine or ten inches, thus getting the statue as much above the eye as it is in the little clay model. * * *

"I will tell you of something which will be far worse than the Fifth Avenue Hotel. That is Bartholdi's huge hand and arm which is right opposite the Worth Monument. Here is an elevation of Madison Park from Twenty-sixth Street to Twenty-third Street. Seward would be about nineteen feet high, if he stood up. Never you mind; it is not size but guts that tells. You could stick the Parthenon inside a small ring of the Grand Central Depot. Now, this is all I have or will have to say about the Farragut, unless it will be to answer something that you wish to know. I am sure you will thank the Lord for it more than I do. * * *"

And last of all in this series of letters as here presented White writes—

"February 24.

"Beloved:

"Bis first, pummelling afterward. I suppose you are much obliged to me for the Life of Farragut. Now that you have sent the statue to the casters I send you the Life. It goes by Thursday's steamer.

"There is another thing I wish to know about, namely, the inscription. I submitted to my dad a draft of about the one we decided on in Paris, and then took it up and saw young Farragut and madame. They liked it very much. But the trouble is my dad did not like it at all. He said it would be a most difficult thing to do; and, thinking, until lately, that you were coming over in May, and that we would have time to settle its definite form then, I planned to invest in Farragut's Life and go over it with my dad and then let him make up something of his own which we could talk over when you appeared. I will now attend to it at once in order to be ready for any contingency. Your idea, however, is to draw it on the stone here and perhaps have Louis and an assistant cut it, is it not? Yet, what time will you have to have that done? I wish you could hurry Barbeza up. The middle of June is not a fortunate time for the unveiling, not because it is so warm, but because everybody will have gone out of town, and I am afraid it will put the members of the Committee badly out of humor. Both Cisco and young Farragut said very strongly that the inauguration ought to take place before the first of June. Still what is is, and I wouldn't hurt the figure. But I would certainly do all in your power to have the inauguration not after the first week in June for the figure's sake as well as your own.

"I have been to the site for the Farragut at least fifty times, sometimes I think it is a bully site and sometimes I think a better one might be found. I have gone there with lots of people, and their opinions differ as much as mine do. There has been no need of hurrying about it, as we are sure of the site, and they won't begin laying the foundations before April. I have been on the point of writing that formal application to the Park Commissioners twice, but both times have been stopped, the last time by your letter saying there should be twenty-five feet from the sidewalk to the figure. This upset me, for in that site it can't be did. I went up with tape lines and found that it brought the figure just in the worst place and smack into the path. Your wife's letter, however, makes it all right.

"I am very glad, nevertheless, that I was stirred up in my mind, for I have come myself to the almost decided conclusion that the Twenty-sixth Street corner of Madison Park and Fifth Avenue is a better place. It is more removed from the other statues and is altogether a more select, quiet and distinguished place, if it is not quite so public. It is in a sweller part of the Park, just where the aristocratic part of the Avenue begins and right opposite both Delmonico's and the Hotel Brunswick; and the stream of people walking down Fifth Avenue would see it at once. It also would have a more northerly light and you wouldn't have any white reflections to dread.

"Here is the whole plan of the Park.

"Here is a larger view of the end. Now, if it was put here, I do not exactly know whether it would be best to place him cornerwise, as line A—B or parallel with the Avenue, as B—C. I myself prefer A—B. What do you think? Everybody I have asked favors the last site most. I will consult Olmstead and Cisco and Field, and, if they like it best, I will apply for it, if it is necessary, be-

fore hearing from you. If you *strongly object,* you must telegraph. I won't make the application before sixteen days. *Write at once,* however.

"I will not telegraph you about the sea, but will write you—that is, unless you give reasons for my telegraphing you other than the need of getting the models here for the workmen to start cutting them.

"What has become of the model for the cross? I hope you have decided about the X——'s things. Prices are going up like lightning, and he will, I am afraid, be in a frightful rage.

"You must think me a hell of a feller to be digging pins in you all the time this way.

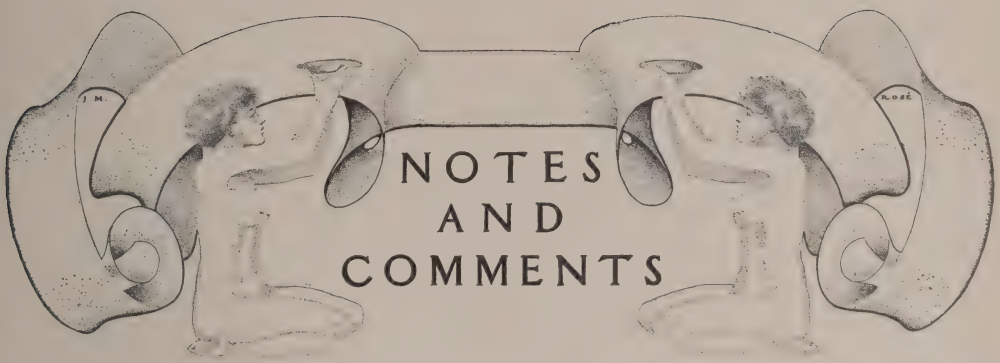
"Now I am going to bust you in the snout. What do you mean by writing Bunce that your sister would leave about a week after you wrote your letter and that she would arrive after about 'a week or ten days' after he received 'this.' I immediately thought she had put off sailing a week. HOY? However, I went down to the Scythia, which arrived the day after your letter, and saw Miss Homer, and it took all my courage to do so, for I was sick as a dog, had a frightful cold and a nose on me as swollen as Bardolph's and as red as her own cheeks. She was the perfect picture of loveliness and health. I only saw her for a short time, as she was very well taken care of, and one is apt to be in the way in such cases. But I certainly mean some way or other to manage to get to Boston soon, not only for the pleasure of seeing her, but to ask the five hundred and fifty questions I wish to. All this ought to be written to your wife, indeed is. Give her my best regards; Louis also.

"Ever lovingly thine."

(Signed by White's caricature.)

[EDITOR'S NOTE.—The third and concluding installment of these letters will appear in the October issue.]





NOTES AND COMMENTS

PRELIMINARY PITTSBURGH REPORT.

The Pittsburgh Civic Commission has published, as its first contribution to the great City Plan which is to be made for Pittsburgh, a Preliminary Report from its experts. This is designed to be "a complete statement of all the factors and questions that must be studied in making such a comprehensive City Plan." The three experts whom the Commission retained were Bion J. Arnold of Chicago, John R. Freeman of Providence, and Frederick Law Olmsted of Boston, and what these men have to say on the subject given to them, will be read with interest and respect by a great many people. The Commission's purpose in publishing this Preliminary Report was to make available, for any civic body or authority, a well considered outline of the necessary investigations connected with any feature of the physical development of Pittsburgh. In an introductory statement, the Commission announces that it will carry through to completion the entire work as far as its own resources permit, but that it will gladly relinquish parts of the program, which it has not already undertaken, to any other commission, organization or city authority which shows a determination to carry the same to completion. A most interesting paragraph then follows regarding the amount of the program which has been already taken up outside the commission. The Mayor very promptly requested that the commission release to the city Mr. Arnold, that he might make studies of the electric and steam railroads. This the commission gladly did. The city councils, at the request of the Mayor, authorized a commission to prepare a building code after such investigation as had been recommended. At the Mayor's request, again, the commission has released to the city Mr. Freeman, that he may make a study of the water system. Expert study for an adequate sewer system has also been undertaken by the city, on the plans proposed.

It is impossible in a short note to sum up all the recommendations contained in the report of the three experts. Presented in the tersest way, they fill twenty-five pages. The twelve general headings, however, are the following: Steam Railroads, Water Transportation, Electric Roads, Street Systems, Public Plans and Buildings, Water System, Sewerage System, Public Control of Developments on Private Property, Smoke Abatement, Legal Problems, Financial Problems, Legislative Problems.

Special recommendations that are made with regard to the building code are of interest to architects. Having pointed out the exceptional difficulty of preparing a really good building code, the Commission urges that the men who may be charged with that study, should be "of large calibre, clear-headed, with plenty of backbone, and of unquestionable honesty and fairness. Deficiencies in technical knowledge may be made good by employment of proper independent experts." They, then, suggest that the building code recommended by the National Board of Fire Underwriters be made a basis upon which to work. They express

the opinion that as it stands, this code is so rigid in some of its requirements as to impose needless burdens of cost upon builders, and hence upon the community; also, that there should be a broader point of view, and more thorough going regard for questions of health. They point out that in the matter of plumbing, most building codes are far behind the state of sanitary science, and impose a serious burden of wholly needless expense upon the builders. Nevertheless, they think that the code suggested makes a good starting point, and they recommended that invitations be sent to the National Board of Fire Underwriters, the American Institute of Architects, the American Society of Civil Engineers, the American Institute of Electrical Engineers, the American Society of Mechanical Engineers and the American Society for Testing Materials, to send representatives to a conference at Pittsburgh, and that these representatives decide on such modifications of the building code recommended by the National Board of Fire Underwriters, as shall "permit the maximum economies in construction and the minimum flexibility of design consistent with safe and healthful building." They pointed out that in doing this Pittsburgh might perform a signal service to the whole country.

TO IMPROVE PUBLIC ARCHITECTURE.

A serious and carefully thought out plan of Mr. MacVeagh to raise the standard of public architecture in the United States, is awakening—as it was bound to do—a great deal of interested attention. As the plan becomes better known, this interest is spreading from professional circles to the laymen.

As secretary of the treasury, Mr. MacVeagh feels his responsibility for the architecture which officially represents the United States, and he has realized the impossibility of one man or one office developing in a satisfactory way even the various general types that are necessary. Accordingly, he has felt the need of calling the architectural talent of the country into consultation in some more thorough way than the occasional competitions make possible. Lacking appropriation for such purpose, he has made appeal to the generosity and public spirit of architects.

Three relatively small post-office buildings have been selected in three different parts of the country, and leading architects have been asked to compete in the preparation of designs for them. One of these buildings is to be erected in Rolla, Mo., from an appropriation of $50,000; another in Waukegan, Ill., from an appropriation of $75,000, and the third in Orange, N. J., from an appropriation of $100,000. The official statement of the department, with reference to the plan which Secretary MacVeagh is putting into operation, notes that: "The requirements, dimensions and character of each of the types of small post-office buildings are substantially the same." The idea is, that from the competition of all the best architects in the country, on these comparatively simple problems, there should be evolved a design which can become in a general way a standard for post-office structures of approximately the given cost in the section of the country represented. Secretary MacVeagh is quoted as expressing the belief that the result will be a departure from the monumental pile, that it is not necessary that every public building should be a young Parthenon. The smaller buildings, he believes, should be less formal and more in harmony with their environment. The experiment, therefore, does not contemplate the use of the accepted designs as exclusive models for small and medium sized federal buildings. It is, rather, to be a helpful suggestion. While the design in each case will not be a standard exactly, it will tend to prevent the other extreme of constant variation. If we continue to feel, the secretary is reported to have said, the necessity of a new design for every one of the hundreds of buildings throughout the country, we shall inevitably have poor art.

Three score of the leading architectural firms of the United States, divided into three equal groups, have been asked to compete in the designs respectively for the three small buildings. In his letter to these architects Mr. MacVeagh says:

"I feel that you will agree with me that no specimens of good architecture in the country are better fitted to exert a beneficial influence upon the general development of our building than these post-office buildings of the less important classes placed in the smaller cities where they are often the most important structures in their neighborhoods, so that they stand as examples of what we should like to see done by the cities and by the citizens themselves.

"It is from this point of view, appealing to your patriotism, your love of good architecture and your professional pride, that I extend this invitation, trusting you will feel, as I do, that the placing of one of your buildings to represent what is best in

modern architecture, to raise and fix the quality of Government work, is an honor not to be measured by the size of the building, and that such buildings are far more important than buildings of ten times their cost erected in the great cities where the work of the best men crowds the streets.

"It is in this spirit, relying upon your assistance, that I trust you will accept this invitation, and that in designing and supervising the construction of one of these buildings you will assist in creating a type which shall stand in its absolute simplicity, dignity and justice of proportion an example that will lead and foster the development of American architecture.

"There is no provision of law to enable the department to compensate unsuccessful competitors. The authors of the accepted designs will be regularly retained to supervise their buildings, and will be compensated according to the schedule of the American Institute.

"It is obvious that you should not accept this invitation unless you are willing to give this work care unwarranted by its size or by the compensation, since what the department wishes to obtain is not merely a design from you, but the best building which you are capable of producing."

A CHAMPION OF MODERN WORK.

American architecture, including the sky-scraper, finds another bold and persuasive champion in so artistic a genius as Richard Le Gallienne. He says, referring to New York, in an article in July Harper's: "Architecture, with most people, is like literature, or any other art; it is only appreciated when it belongs to the past, or is written in what we call a dead language. There are not a few in this world who are always demanding the Parthenon and Paradise Lost; and not from any real understanding of either, but merely because the Parthenon and Paradise Lost are old enough to be safely admired. Such cannot be expected to realize the prophetic beauty of American architecture or to understand that architecture is still growing, like any other reality, and that neither Greece nor Rome nor Nuremburg nor Constantinople, nor even Sir Christopher Wren, has exhausted its inevitable development. The beauty of all things is mainly in their truth —their character."

LONDON'S ASPECT.

A special correspondent of the "Boston Transcript," who signs his always interesting letters H. T. P., has written from London a long letter on the outdoor art of the great city. He observes that the coronation stands and decorations played curious pranks with the street statues. Figures long familiar, like that of Lord Beaconsfield before the House of Parliament, disappeared entirely, engulfed in the surrounding staging. The heads of other statues peered grotesquely, he says, through scaffolding. Others still were protected by little enclosures, like the conductor's stand at an orchestral concert, so that the statue looked as if it were about to address its fellow citizens. For the Victoria memorial he has only the severest criticism—though many highly praise it. He condemns it as "Victorian to the core—Victorian in its height and in the bulk of its marbles which yet fail to make significant the intrinsically insignificant; Victorian in its colossal figure of the sitting queen, too vast to suggest her as she really was, too dull and lifeless to transfigure her into a kind of ruling majesty; Victorian in its marble allegories of motherhood, truth and justice with a due scattering among them of angelic wings." The whole memorial bears no suggestion of the queen that her people knew, of their common life and time and of their real feeling toward her. Except for the fountain basin, which he admires, he finds the whole conception conventional and the execution dull and lifeless. He says: "The memorial might have been nobly austere—and it is not. It might have been richly ornate—and it is not. It is of the limbo wherein dwells official art." But for the great scheme of which it forms a part, he expresses a just admiration—that scheme of the noble Mall with the Admiralty Arch at one end entering upon Trafalgar Square, its own long, straight course opening new views of St. James's Park, and leading up to the Victoria memorial, behind which is the low, blackened front of Buckingham Palace, which some day is to be made a worthier home for the rulers of Britain. Just how that façade is to be made a proper background to the huge and, as he believes, impossible memorial is an architectural problem which the correspondent does not even suggest. But it is one that may be troublesome. Speaking of the new and spacious avenue, it is proper to say that the correspondent begins his letter by remarking on

the recent great, though belated, development in London of a regard for the whole, and for the cumulative effect of streets and parks and buildings. He finds that Londoners and "constituted authorities" are opening their eyes at last to the possibilities of such urban vistas as one finds in Continental cities. He writes that there is a new spirit evident among the real builders of London, and that "imaginative spirits in Britain—they are not too plentiful—even dare to dream of the day when it shall seem as well as be, the imperial capital of a great empire."

AN ENGLISHMAN'S COMMENTS.

In a review of the Philadelphia City Planning Conference, sent to London "Municipal Journal" by Thomas Adams of the Local Government Board, who was a delegate to the Conference, there is offered an interesting criticism of American city planning. As Mr. Adams is a leader of the movement in England, he having direct charge of the town planning act, his opinion of American conditions will be read with respect. He says: "There is a great difference between the 'city planning' movement in America and the 'town planning' movement in this country. Whereas 'town planning' in Britain—as it is understood and expressed in the Town Planning Act—is chiefly concerned with the future control of undeveloped areas in expanding towns; in America, 'city planning' has meant in the past propagation of ideas for creating civic centers, for improving existing means of transport and traffic routes, and for establishing elaborate systems of parks and playgrounds. . . . The general object is to rearrange conditions on areas already developed, rather than to establish preventive measures for the proper control of undeveloped areas. The suburb is only brought in incidentally in connection with the creating of parks, the linking up of park systems, and the extending of radiating boulevards. In brief, American city planning scarcely concerns itself with housing conditions, and devotes itself almost exclusively to the creation of the 'city beautiful.' This aspect of the subject is, perhaps, the most attractive one to the professional craftsman who finds scope for expressing his aesthetic ideals in grouping public buildings and planning wide boulevards, as well as to the instinctively commercial-minded citizen who sees in these fine schemes a means of advertising his city. But they fall short at the very point where town planning is most needed in America. This is a misfortune not because the present aims of the city planners are unworthy, and not because the problems they deal with do not require solution, but because even more vital and urgent problems are neglected." He believes, however, that we are on the point of changing our policy. He says: "I do not think there can be any doubt that the delegates at the Conference as a whole sympathized with the English attitude and appreciated the importance of broadening the basis of American city planning to cover all that it means in Great Britain."

Another interesting part of his letter is that in which he discusses American landscape architecture. This profession, he says, "is more developed in America than here, it is differentiated more from pure architecture as we understand it, and occupies a much higher plane in regard to intelligence and training than the horticulturist who usually designs and lays out our parks. The landscape architect seems to have the same relation to the horticulturist that the ordinary architect has to the builder, which places him on some equality with the designer of buildings in all matters relating to the planning of towns, parks and gardens. This is partly due to the greater extent to which Americans have developed the creation of park systems as a matter of intelligent design, calling for the same degree of highly-trained professional knowledge and the same qualities of artistic insight and feeling as for the creation of buildings. The landscape architect appears to have come to stay in America, and to occupy no mean place as an adviser on questions of civic art."

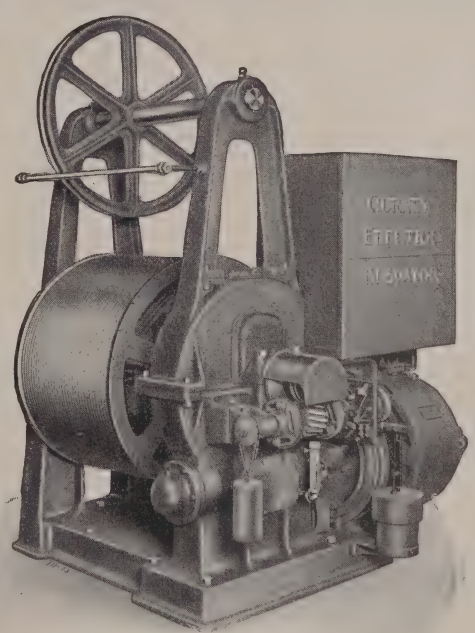
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THE ARCHITECTVRAL RECORD

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RALPH REINHOLD Business Manager
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A HOUSE AT HEWLETT, LONG ISLAND.
ALBRO AND LINDEBERG, ARCHITECTS.

THE ARCHITECTVRAL RECORD

OCTOBER, 1911

VOLVME XXX NVMBER IV

Domestic Architecture



The tendency is more and more to reflect the æsthetic perception of the Architect combined with the dominant characteristics of the Owner in the Country House of today.



It is generally believed by a large majority that "once upon a time" houses were built with as little planning and forethought as the cook expends upon the making of her cake. There is no evidence to prove this to be the case; but, on the contrary, we do know that centuries ago buildings were conceived and composed not only to fulfil certain requirements, but with the deliberate intention of creating something beautiful. They were planned and proportioned with great elaboration and are credited as the work of particular architects.

In England the designs of Thorpe, Inigo Jones, Wren and Adams and many others can be seen and studied. All these architects carefully designed their buildings on paper and contracted for their erection in a manner similar to our methods of to-day. In our country evidence remains, even from Colonial times, of the careful planning of all important houses. The one great difference between these earlier methods and ours of to-day is the fact that there was only one style current in each of the earlier periods. The builder then was in the true sense the builder, surrounded by masons and carpenters who were masters of their crafts, capable of contributing something to the general effect of the structure. The contractor to-day is too often a mere employer of labor. The carpenter, mason, iron-worker and painter are skillful men no doubt, but their skill has become, in the majority of cases, more mechanical.

However, we all have to work under modern conditions, and there is little to be gained by trying to figure out just how much we owe to the architect and how much to the craftsman. Our problem is definitely one of selection and design. The test of all art is a contemporary test and cannot be referred to the past. There must be something compatible with the experience and accumulated intellect of the present. The past is an historical reckoning.

The question, "Is it something to us?" not, "Was it something to them?" should be asked. It is, of course, wise to trace the development of an art from its earlier stages, when it stood for great things in the minds which fashioned it, onwards to the times when such things appear grotesque; but to lapse into the archaic for our present needs is to travel along a road which leads nowhere. Architecture in common with any other art must grow with age, be invested with the time spirit and sum up the past in the present for the vital understanding of that moment.

Traditional styles and methods of housebuilding have gone. Instead of one fashion in building there are many. Every architect nowadays is more or less a law unto himself. He sets about his work in his own way with the definite intention of producing something personal. It is his aim to produce not only a house which shall meet the living requirements of his client, but also to give to the design a distinction and individuality peculiarly its own. The completed building should reflect both the taste of the owner and the artistic attainments of the architect.

THE ARCHITECTURAL RECORD has recorded the extraordinary activity in domestic architecture during the past twenty years. In turning to its pages, one cannot help but be struck by the development in this branch of architecture. It is impossible, at present, to reduce this manifestation to any sort of order or to be sure just where it is leading us. Personal predilection seems to be our only guide. One man is attracted by the stately ordered architecture of the seventeenth and eighteenth centuries. Some go for form, others for color and texture and the skillful or playful manipulation of materials. The preference of others is straightforward common sense building, and still others throw off the shackles of both old work and the common sense, deliberately using forms of no known, or even guessed at, parentage.

He would be a rash man who would pass judgment on any of these schools as particularly adapted to be developed and classified as the American type. The common sense, straightforward house idea is an attractive selection. It is only the man who is trained to observe, select and reject who has any chance of success in this direction. As a matter of fact, most architects actually do, or think they do, design houses more or less on common sense lines. We might run through the mental process as the designer takes up his problem: First he considers the aspect and the position of the various rooms in relation to that aspect; then the contour of the land and what sort of shape will sit most comfortably on it; he gathers information as to local materials and methods, and, if the site is very exposed, he forms very decided opinions as to the walls and roofs; and so gradually the house shapes itself. Common sense and straightforward thus far, but what about the rather vague talk regarding "texture," "play of light and shade," "stiffening the sash," "scale," "sense of protection in the rooms," etc., to justify leaded panes and sashbars.

The straightforward and common sense house we are considering is one that is noiseless and dustless, whose windows of unobstructive glass open and shut at a touch, where no floors creak or doors rattle, a house that is weatherproof and draughtless but always well ventilated, cool in summer and warm in winter, plenty of bathrooms and closets, economical to build and to keep in repair, and yet quite seemly and pleasant. Such a house is possible, but we must shed a lot of preconceived ideas before it takes shape.

The accumulation of experience along the straightforward lines is leading many of our architects to get away from the go-as-you-please for-the-present art. We are seeing more and more in our domestic work the master-stroke which transposes a building into architecture.

From several centres an appreciation of what we have called the straightforward type of country house is spreading. It has appealed to the imaginations of both architects and their clients and has caused a considerable departure from the older and more conservative path.



MAIN ENTRANCE—HOUSE OF MR. E. R. KELLAM.
Pasadena, California. Robert D. Farquhar, Architect.



HOUSE OF DR. ADALBERT FENYES, PASADENA, CALIFORNIA. Robert D. Farquhar, Architect.

A house which shall give its occupants what they require in the way of conveniences and comfort, which shall harmonize with the general contour of the country and suit its site, and which shall be well studied, well proportioned and carefully detailed without being "fussy" or ostentatious, is now the house most generally in demand. The same general scheme is being further carried out in the interior arrangement and furnishing. By the employment of good but simple forms a richness and feeling are secured which cannot be obtained by the use of the traditional and more conventional styles.

The growing sense of appreciation on the part of the client cannot but be welcomed and sought after by the architects of to-day. There are more and more people each year who, while not concerned with architecture as a profession, have gone to it for study and pleasure, for relaxation from their immediate business pursuits. It is often to the man unconcerned with building that the perception of architectural form comes with its fullest meaning.

The growth of this appreciation of one of the greatest as well as most intimate arts on the part of those not directly or financially concerned with it is becoming more evident each year, especially as applied to domestic architecture. Nothing concerns us more than the very houses in which we spend so much of our time; and, as the architects are bringing about important and desirable changes in everything pertaining to building, so are the laymen keeping pace. No doubt this non-professional interest is of the greatest value to the designer in the expression of his ideas; and it is probably true that the rapid and satisfactory development of American domestic architecture is largely to be traced to this intelligent interest and cooperation on the part of those for whom the houses are being designed and built.

Of course, we realize that the client is thought to have only limited rights after he has selected his architect; that it is his job to pay, and the architect's to plan. Up to a certain point, that is surely true; but, when a man builds a home, he often has very definite ideas, which with a little trouble on the architect's part can be properly met. More progress is being and will be made by honest attempts to meet actual requirements than in any other way.

There is a danger, however, into which those who are in all other respects so ably contributing to the realization of our highest ideals may fall. The tendency of modern business, the tendency of the modern man to rush a thing through, will without doubt cause disaster unless great caution is observed in dealing with our suburban problems. The tract developments are in many cases resulting in mere jumbles of well-planned and well-built houses, a thoughtless and hurried mixture of units. However well designed in themselves, they will produce a feeling of confusion and destroy the dignity of the whole, unless the proper relations between a building and its neighbors is observed and unless the grounds and open spaces are treated as wisely as the houses themselves.

It may safely be said that the general tendencies in the evolution of our dwellings which have been noted in our pages from year to year are gradually taking more definite shape, and that we may look forward to the time when our architects and those from whom they receive their commissions, through their mutual efforts, will bring about a quality in domestic architecture in this country which shall fully meet all requirements, both of utility and beauty.

In the chapters following are shown houses of varying types from many parts of the country. They are shown in as much detail as space will permit. We feel sure that the architects of any of the examples shown will be willing to furnish any information concerning them which the engravings or descriptions do not make entirely clear.



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ENTRANCE DETAIL—HOUSE OF TRACY DOWS, ESQ.
Rhinebeck, N. Y. Albro and Lindeberg, Architects.

An American Manor House



"Fox Hollow Farm"
The Country Place of Tracy Dows, Esq.
Albro & Lindeberg, Architects



THERE IS, perhaps, no type of American country house to which pleasanter associations are attached than those which were built when the colonial forms were being modified by the classic revival. The feature of these houses was, of course, the colossal colonnade on the front running up through two stories and terminating at the cornice line. A feature of this kind could easily become pretentious and pompous; but as a matter of fact it rarely did become so, because the type was usually the appropriate expression of the way of life of the owners of such houses. It was built for the most part in the South by men who were essentially gentlemen-farmers; and it has become, consequently, the peculiarly American form of manor house. It has never been associated with the villa or with any of the other types of country house that were meant chiefly to domesticate a rural life of amusement and entertainment. It has always been primarily, if not exclusively, a farm house; but it has been a farm-house inhabited by people who did not work their own farms. While it was characterized by the simplicity of the farm house, its simplicity did not have to be attenuated by rigid economy.

There was a propriety in selecting this type of design for the country house of Mr. Tracy Dows at Rhinebeck, New York. In the first place, the colonnaded front is, perhaps, more completely domesticated in the Hudson River valley than in any other part of the North because the fertility and the extent of the valley farms enabled gentlemen-farmers to live there, and because at the time of the classic revival some few houses of this type were built. Furthermore, Mr. Dows' residence is situated on a farm of eight hundred acres and has, consequently, some right to be considered a manor house. Apparently, the owner desired that his residence should preserve the character of a farm house; and the architects have skillfully designed a country residence spacious enough for considerable entertaining, without getting away from the homeliness essential to the desired type. To keep a residence which contains twelve masters' beds and bath-rooms and accommodations for fourteen servants subdued to the domestic atmosphere of a farm house was certainly a creditable achievement.

The plan of the house is simple and distributes to advantage a very large amount of space. There is a main building, consisting of three stories, and two wings, each of two stories. On the front the wings are set back; and the main building obtains a projection corresponding in importance to the dignity of its architectural treatment. In the rear, it is the wings which project, thus forming a court, enclosed on three sides and treated as an out-door living-room. The treatment of the grounds has been kept extremely free from incidents and complications. There is no garden; but the house is surrounded by superb trees, an abundance of flowering shrubs and a bare plain lawn. While the out-door living-room does not contain any flowers, it is embellished by a very lovely fountain, designed by Mr. Henry Hering. It was a happy thought to place

this fountain at one end of the lateral axis of the court; and the figure itself adds just the necessary note of sylvan gayety to the scrupulous simplicity of the general arrangement and furnishing of the room. The colonnade on the front has been managed with great skill. It is an extremely difficult matter to scale a row of columns, two stories high, on the front of a residence so that they will look neither too heavy nor too lanky. The architects have managed not merely to avoid an excess in either direction but to obtain in a sense the advantages of both a substantial and a slender appearance. The row of eight columns look fully capable of doing their work, while at the same time they are graceful in line and charming in effect. One would have to search long and far in order to find a better example of purely formal architectural design, and it has feeling as well as form. In fact, Messrs. Albro & Lindeberg have given in Mr. Dows' house a new life and value to a very old and in the hands of most modern architects a very tedious, clumsy way of designing a house front. They have endowed it with as much dignity as it needs, while at the same time keeping it clear of any taint of pretense or solemnity; and the same character is maintained throughout the remainder of the house—the same dignity, the same scrupulous simplicity, and the same pleasant and smiling countenance.



GATE LODGE, "FOX HOLLOW"—THE COUNTRY PLACE OF TRACY DOWS, ESQ.
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



LODGE ENTRANCE TO GROUNDS OF TRACY DOWS, ESQ.
Rhinebeck, N. Y. . Albro and Lindeberg, Architects.



TERRACE ELEVATION—HOUSE OF TRACY DOWS, ESQ.
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



MAIN FRONT—HOUSE OF TRACY DOWS, ESQ.
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



GATEWAY TO SERVICE SECTION—HOUSE OF TRACY DOWS, ESQ.
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



COLONNADE DETAIL—HOUSE OF TRACY DOWS, ESQ.
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



DETAIL OF LOGGIA—HOUSE OF TRACY DOWS, ESQ.
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



FOUNTAIN—HOUSE OF TRACY DOWS, ESQ.
Rhinebeck, N. Y. Henry Hering, Sculptor.



ENTRANCE HALL—HOUSE OF TRACY DOWS, ESQ.
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



LOOKING TOWARDS OUT-DOOR LIVING ROOM—HOUSE OF TRACY DOWS, ESQ.
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



SUPERINTENDENT'S HOUSE—THE TRACY DOWS' PLACE.
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



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FARMERS' COTTAGE—THE TRACY DOWS PLACE.
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



BALCONY DETAIL—RESIDENCE OF HENRY BABSON, ESQ.
Riverside, Ill. Louis Sullivan, Architect.

A Departure from Classic Tradition



Two Unusual Houses by Louis Sullivan & Frank Lloyd Wright, Architects



THE TWO VERY UNUSUAL houses illustrated herewith are worth the careful study of everyone interested in American domestic architecture, and they should be studied side by side. They are the work of the two architects of Chicago who have been most original in their purposes and methods and the younger of whom, Mr. Frank Lloyd Wright, was very much influenced by the older, Mr. Louis Sullivan. They exhibit both of these architects at their best. When the history of American domestic architecture during the past thirty years comes to be written, these buildings may well be selected as the two residences most completely representative of the movement in the direction of a more or less revolutionary departure from the classic tradition. It is an interesting fact that the two houses should have been built in the same place and at about the same time; and this fact is all the more remarkable, because Mr. Louis Sullivan has never designed very many private houses. He has made his reputation chiefly as an architect of business buildings. It is an extraordinary coincidence that his most characteristic private house should have happened to be situated in the immediate neighborhood of probably the most characteristic private house of the ablest inheritor of his point of view.

There are striking similarities between the two houses and equally striking dissimilarities. They are both of them two-story buildings, long and low, with conspicuous overhanging roofs, dominant horizontal lines, centralized windows and extensive ground area. They are both situated in fine groves of oak trees and have been designed so as to look their best in such a setting. They both occupy sites which make them suburban rather than country houses. They, both of them, religiously avoid all classical motives and forms and reach their effect solely by the composition of masses, lines and shadows. Decoration and ornament of all kinds have become almost exclusively superficial, and it is used with great economy. But wherever it is used it is designed with taste and skill. Finally, different as these houses are from the ordinary run of modern American residences of the better class, there is nothing bizarre or extreme about them. They are a special product and appeal to a special taste; but they are perfectly legitimate individual expressions of the point of view and technical resources of two very able designers.

The differences between the two houses are, however, even more numerous and salient than the resemblances. In the first place, they differ very radically in plan and fundamental conception. The architect of the Coonley house has had, if not a freer hand, at least more of an opportunity. He has had more money to spend, more of a building to design, and more in the way of gardens and out-houses to add to the group. We know no other house designed by Mr. Wright in which he had a better chance to show what he could do. In looking at the main building it will be noticed that there are very few openings on the ground floor—far too few for convenience in case the rooms were used for ordinary domestic purposes. But they are not used for ordinary domestic purposes. The ground floor is occupied for services that are usually carried on in the basement and cellar. Practically all the living-rooms,



RESIDENCE OF HENRY BABSON, ESQ.
Riverside, Ill. Louis Sullivan, Architect.



SIDE ELEVATION—RESIDENCE OF HENRY BABSON, ESQ.
Riverside, Ill. Louis Sullivan, Architect.



REAR—RESIDENCE OF HENRY BABSON, ESQ.
Louis Sullivan, Architect.



REAR—RESIDENCE OF AVERY COONLEY, ESQ.
Frank Lloyd Wright, Architect.

including the kitchen, are situated on the second floor. On the first floor are the store-rooms, furnace-rooms and one or two offices. The original plan contained, also, a nursery on the same level, but the room was found rather gloomy for the playground of a child. The second floor, on the other hand, contains the living and dining-rooms, the kitchen and all the bed-rooms.

The advantages of such a plan in the interest of Mr. Wright's characteristic exterior effects will immediately be seen. The walls of the ground floor are almost solid. The few openings by which they are pierced practically do not count. He can treat the lower story as a strong solid support for the upper story. On the other hand, he can, when desirable, make the upper story a complete row of windows; and he has done so whenever the lighting of the rooms rendered it advisable. The living and dining-rooms have rows of windows on three sides, and, in spite of the heavy eaves, are very well lighted—much better lighted than are the corresponding rooms in some other of Mr. Wright's houses. The arrangement has another advantage from the architect's point of view. The situation of the chief living-rooms under the roof enables him to make the beams and the slant of the roof count in the decoration of the room.

The plan is, however, more advantageous to the architect of the house than it is to the owner. It means that a much larger sum of money has to be spent in order to obtain a certain amount of habitable space; and there are not very many architects' clients who would agree to such a sacrifice of economy to architectural considerations. For this, if for no other reason, Mr. Wright's methods of design must remain exceptional in American architecture. It places too great a strain upon the resources and good will of the ordinary client.

In the present instance, however, the architect had a very unusual client; and it is a fortunate thing that Mr. Wright was able to build at least one house in which he had to such a large extent his own way. The result certainly has very unusual beauty and a highly individual character. It can, indeed, be said to be practically without precedent. The nearest precedent to a house of this kind would, we imagine, be something Oriental. In the East they use the same plain solid wall surfaces, the same seclusion of arrangement, the same economy of apertures, and the same kind of decoration; but the resemblance is superficial. His houses are somehow Western and American in their general effect. With all their highly special characters they do form a much more appropriate background for the life of a plain American citizen than do many of our modern Italian villas. Mr. Wright is not likely to find many imitators. He will not have either as considerable or as beneficial effect upon American architecture as Mr. Sullivan has had. But he is not an exotic; and his houses will obtain a place in the history of modern American domestic architecture.

The Babson house, designed by Mr. Louis Sullivan, is a much less elaborate architectural composition. There is no garden, no pool, no passageways to outhouses, and no general architectural layout of the grounds. It is simply a two-story brick house, situated in a beautiful grove of oak trees. Like other two-story brick houses, the ground floor is devoted to the living-rooms, dining-rooms and kitchen, while the upper floor is devoted for the most part to sleeping-rooms. The placing of the living-room on the ground floor has not prevented Mr. Sullivan from giving his lower windows a size and a situation which makes the lower story look much stronger and more massive than the upper one. In the case of the Coonley house, the first floor with all its solidity tends to disappear in the foundation, just because it is not used for worthy and important purposes. In the Babson house, on the other hand, the ground floor has a height, breadth and emphasis corresponding to the importance of its functions. It obtains dignity, because its architectural treatment expresses the dignity of the uses to which it is put.

The lower story is divided from the upper by a strong and well scaled projection, and the upper story itself is



DETAIL—RESIDENCE OF AVERY COONLEY, ESQ.
Riverside, Ill. Frank Lloyd Wright, Architect.



DETAIL—RESIDENCE OF AVERY COONLEY ESQ.
Riverside, Ill. Frank Lloyd Wright, Architect.



TERRACE DETAIL—RESIDENCE OF AVERY COONLEY, ESQ.
Riverside, Ill. Frank Lloyd Wright, Architect.



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LIVING ROOM—RESIDENCE OF AVERY COONLEY, ESQ.
Riverside, Ill. Frank Lloyd Wright, Architect.

necessarily broken by a large number of windows so that the bed-rooms under the eaves may obtain sufficient light. The feature of the building is a second-story porch, used presumably as an outdoor bed-room. This porch has been almost literally nailed on one of the long façades of the house; and it is extraordinary tribute to the skill of the designer that he should be able to add so conspicuous a room without making it a mere excrescence on the design. But conspicuous as it is, it is not an excrescence. It is made conspicuous by the fact that it breaks all the lines of the façade and by its arched arrangement; and yet it is none the less tied into the building by its scale and color. It becomes, in fact, a very daring but successful decorative incident in the general design. It requires a man of real imagination in the handling of architectural forms to convert an outside room, which would be regarded ordinarily as an architectural impossibility, into so successful a piece of architectural decoration.

One feels the beneficial influence in Mr. Sullivan's work, as compared to Mr. Wright's, of more flexibility in the application of his personal theories. He is not afraid to use a big strong arch when it suits his purpose. Neither is he afraid to use a series of small arches, suggestive of a definite architectural tradition, when he can obtain thereby the effect he needs. The result is a house which is both vigorous, picturesque and graceful in design, and which appeals to a much more general and normal architectural taste than would the Coonley house. The Babson residence adds another illustration to the many which Mr. Sullivan has given of a genuinely original architectural imagination.



Bed Room.
RESIDENCE OF HENRY BABSON, ESQ.
Louis Sullivan, Architect.



Gardens as a Frame for the Country House Composition

The Work of Thomas H. Mawson English Landscape Architect

By Robert Anderson Pope





THE INTIMATE RELATION of landscape architecture to architecture in the country house problem should always make an article dealing with the training and work of a landscape architect interesting and profitable reading for the architect. Furthermore, because of the present state of mediocrity of landscape work in this country an article concerning Mr. Mawson who is undoubtedly the foremost landscape architect in England, where the art has reached its finest development, should help to raise the standards demanded by the architects for their clients in this field.

We cannot expect much progress in this country until the men in the profession have become more architectural, or until the architects have insisted that the results shall not so hopelessly ignore the architectural requirements of landscape problems.

This art demands that its practitioners shall be, first, artists; second, architects, and, third, horticulturists. The first two of these qualifications are essential for the creation of any great or permanently valuable work. Without these two requirements no amount of horticultural or botanical information will be sufficient to create a worthy landscape result; and yet, this horticultural knowledge seems to be the only important subject of these three essential ones with which our landscape architects are truly conversant.

Had the profession in this country been equal to its opportunities, the English landscape work would not have been as it is—recognized as so unquestionably superior. It is then for these reasons that we believe that this article will prove of value in emphasizing the qualities and training that have produced a leader in this art.

Mr. Mawson comes of a long line of architects who have sought to maintain the best traditions of English architecture. His initial training was in the same domain; but, owing to the early death of his father, he was compelled to labor some years in London where he took up landscape gardening under the late John Wills, then a celebrated practitioner of the art. Among the best known works of Mr. John Wills are the gardens at Lacken, designed for the King of the Belgians.



A BRICK TERRACE IN A SURREY GARDEN.
Thomas H. Mawson, Landscape Architect.



FIGURE AND POND AT "WOOD" ON DARTMOOR IN DEVONSHIRE.
THOMAS H. MAWSON, LANDSCAPE ARCHITECT.

It was during this period that Mr. Mawson devoted himself seriously to the study of the design and possibilities of the parks of London, maintaining along with it the study of architecture. It is to this basis of study of the principles of design which rule in natural scenery and in architecture that the foundations were laid of his broad outlook and catholicity of taste which is the secret of the unique charm evident in so many of his executed works. Mr. Mawson carries no stereotyped design from place to place; yet there is always an individuality that bespeaks that a man has been there who has grasped and made the most of every hillock and depression and has given every worthy tree a setting that graces it more than when found in the haphazard natural environs.

Mr. Mawson began his career in the same way as many successful young men have done, by competing with the approved champions of English landscape design in open competitions. He began practice at the early age of twenty-four in the English Lake District, a district which has inspired both artists and poets, where for a time he found congenial employment in designing and laying out several noted gardens in the locality, finding also inspiration in analyzing and sketching the scenes and the features which comprise the beautiful landscapes found there. His residence among the scenes which are enshrined in Wordsworth's poem founded his sincere admiration of that poet.



CONSERVATORY AND LILY POND AT HAMPSTEAD.
Thomas H. Mawson, Landscape Architect.

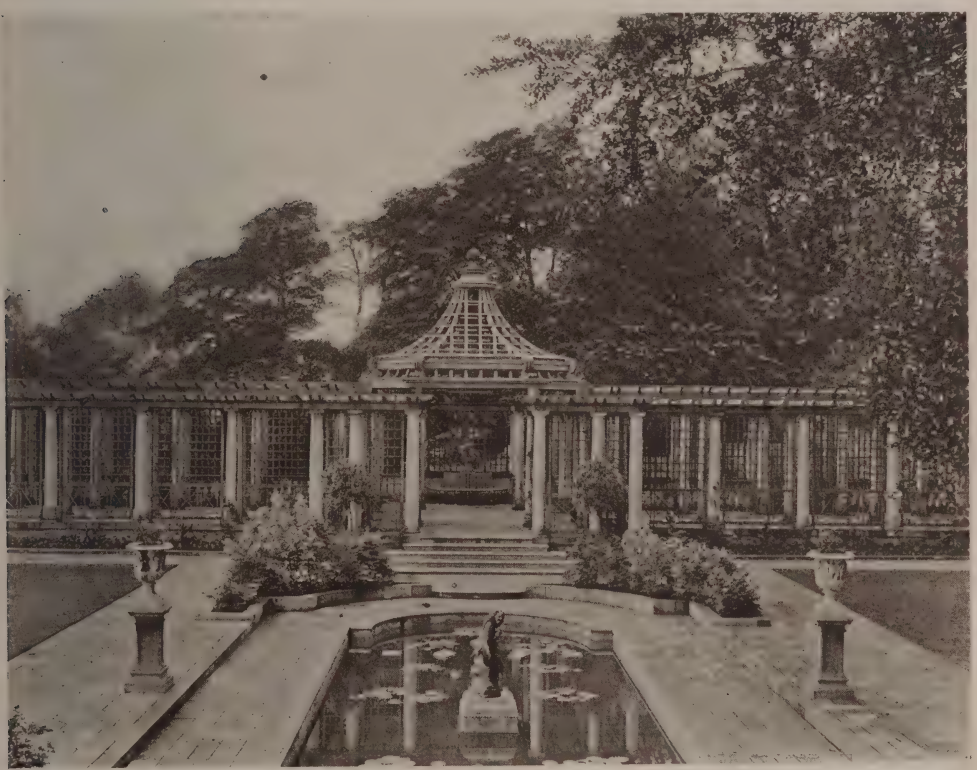
It was due to the success which he met with in competitions for public parks and cemeteries that Mr. Mawson was induced to extend operations beyond the confines of his own romantic district; and it was during this period that he won several competitions and was entrusted to lay out several great estates.

For the design and layout of the large park for the corporation of Hanley,

Staffordshire, upon which was expended £50,000, he was selected from among the other competitors; and, being awarded first premium for the design of the public park at Newport, he was called upon to lay it out. At the same time he was called upon to lay out a park for the corporation of Burslem and East Park, Wolverhampton, the latter won in open competition.

The most of these works are in the heart of industrial England. This fact

It is a trait in Mr. Mawson's character that he cannot rest content in his mind with the mere surface of a problem; he must perforce get at the social, ethical or even the religious bearing of the subject—for garden design as an art has its roots almost as deep in the religious aspirations as Gothic architecture. This is most noticeable in his lectures. Whatever branch of garden design or civic design he is touching upon, he shows how its ethical aspect,



PERGOLA AT HAMPSTEAD WHICH HAS REPLACED THE CONSERVATORY IN PHOTOGRAPH ON OPPOSITE PAGE.

opened his eyes to the æsthetic needs of that section, which is so potent an item in the creed of those who own large works. Men like Sir W. H. Lever and the Cadburys of Birmingham realize that in order to maintain industrial efficiency the workers must have both healthy recreation and, in whatever way possible, rural pleasures and delights. The stifling artificialities of the town, the theatre and the midnight social festivities only impair the workers' powers.

or the appeal which it makes to the emotions, is interwoven with the practical aspects and bearings. This is the reason why his executed work is so fruitful in suggestiveness; one always feels that there is a fruitful field of ideas behind the presentment, and that the work is not in itself a finality.

The park at Hanley, in the heart of the Potteries, was prophesied from the first to be a failure, owing to chemically changed atmosphere; but Mr. Mawson



GARDEN WALL AND CROQUET LAWNS AT DUNCHURCH LODGE, RUGBY.
Gilbert Fraser and Thomas H. Mawson, Associate Architects.



PORTION OF THE GARDENS AT WALMER PLACE, KENT—RESIDENCE OF LADY CURZON. Thomas H. Mawson, Landscape Architect.



FRUIT ESPALIER AT FOOTSCARY PLACE, KENT.
Thomas H. Mawson, Landscape Architect.



A PART OF THE ALPINE BORDER BELOW THE TERRACE—WYCH CROSS IN ASHDOWN FOREST, SUSSEX.
Thomas H. Mawson, Landscape Architect.

cunningly placed a large lake as an air purifier between the park proper and the pottery ovens and then proceeded to plant thousands of privet, so that, after the air had been purified through this screen, other trees and shrubs were found to flourish. It is one of his maxims in planting: select the trees that flourish in the district and plant them exclusively. "If only one kind of tree flourishes, plant the whole park with that one kind of tree; you need not fear consulted in connection with metropolitan schemes in the north of London.

About eight years ago Mr. Andrew Carnegie presented half a million sterling for the improvement of his native city of Dumfernline, Mr. Mawson being instructed to prepare a scheme which would outline a policy of remodelling and extension. This scheme was embodied in a report which was quite a revelation as to the possibilities of an old city. There followed many town



A TERRACE AND GARDEN HOUSES ON THE MOUNTAIN SIDE ABOVE GRASMERE.
Thomas H. Mawson, Landscape Architect.

sameness." He is a believer in Ruskin's bold aphorism. A forest composed of one kind of tree is sublime, but if composed of a mixture of many kinds of trees it is poor, if not disagreeable, in effect; and Mr. Mawson has the courage of his convictions.

Since his early success at Hanley, some twenty years ago, other corporations have requisitioned his services, notably Southport, Harrogate, Rochdale, Barrow-in-Furness; and he has been planning schemes, some of which have been realized, while others are in course of construction or under consideration. Several of these schemes are illustrated and described in Mr. Mawson's recently published monumental work on civic art. Only two of these need be mentioned; they show the author's breadth of view. The first is the model village of Glyn Cory, which has all the charm of an old world English village; the second, a scheme designed in conjunction



EDGE OF TERRACE AND LANDSCAPE GARDEN AT WYNCH CROSS IN ASHDOWN FOREST, SUSSEX. Thomas H. Mawson, Architect.



BASTION GARDEN OVERLOOKING ROLLING DOWNS AT LEWISTON MANOR, DORSETSHIRE

Thomas H. Mawson, Architect.



PART OF THE CLOISTER AT RIVINGTON, THE MOUNTAIN HOME OF SIR WILLIAM LEVER BART.

with Sir William Lever and Robert Atkinson for the regeneration of one of Lancastershire's busiest hives of industry, namely Bolton. Here the scheme in its conception becomes almost monumental.

In town planning, as in landscape architecture and garden design, Mr. Mawson's tastes are not of the stereotyped order; in fact, every one who studies the varied landscape character in such a small country as England must come to the conclusion that every locality has its own traditions and its own order of beauty. It is to similar forces as these which make the individuality of every town the peculiar trade or purpose of that town. Whether an ecclesiastical, scholastic, manufacture or governmental centre, these are the forces which have moulded the town and these should be pronounced. Unless a man has steadily accustomed himself to the inner and under meaning of material things he is at a loss to grasp the inner presence of the town very finely. Men with one universal scheme come on to a site and chop down first of all the very trees that were needed to secure balance and the only design worthy of the place. It is easy with an unsympathetic mind in city improving to form squares and boulevards and even parks with imposing grandeur; yet, in the true sense of the word, the charm of the individual city is gone. For this reason it is essential to gather the traditions and history of a garden as well as the history and historic survivals of a city before removing a brick or a stone. Design, he maintains, should express the finest sentiments, aspirations and fervors of the human mind in poetry, music, painting, sculpture, architecture and civic design; all should be a reflex of the mind,

> The ocean where each kind
> Doth straight its own resemblance find.

Such is Mr. Mawson's broad outlook. His executed work bears the stamp of a well furnished mind, whether it be ideal schemes for housing or logical and beautiful cities, parks or gardens.

His work is not confined to England; he has executed commissions for gardens and other works in the United States and on the Continent. He designed the much admired gardens for Mr. Douglass Freshfield, the celebrated mountaineer at Wych Cross, Sussex, and the gardens at Hivdore for Queen Alexandra. Probably better known are the gardens at the Hill, Hampstead, and at Thornton Manor for Sir W. H. Lever. His competitive blue ribbon was won in connection with the grounds surrounding the Peace Palace at The Hague, now in course of execution. This is one of Mr. Andrew Carnegie's benefactions, and the competition was thrown open to the various European nationalities.



PIGEON COTE AND ENCLOSED GARDEN—HOME OF SIR WILLIAM LEVER BART.

Thomas H. Mawson, Architect.



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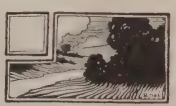
LOGGIA DETAIL. HOUSE AT MOUNT KISCO.
DELANO AND ALDRICH, ARCHITECTS, N. Y.



A House at Mount Kisco, New York

Delano & Aldrich, Architects





Photos by Julian Buckly and Harry Coutant.

The establishment of conventional types of design for the different classes of building has made a great advance during the past ten years. However, in the case of the country house problem, special conditions are imposed upon the architect for each individual problem—conditions which make it necessary to carefully study the plan, so as to take advantage of every feature of the natural beauty of the site and still keep a proper balance in the requirements of the plan.

Inasmuch as the precise location of the house at Mount Kisco, as well as the disposition of its plan were determined by the peculiar beauty of the site, it is interesting for us to understand just the means devised by the architects, Messrs. Delano & Aldrich, in handling the problem.

We will not attempt to point out just how much the design of this residence owes to the French school or to the Renaissance of either France or Italy. We will accept it as an excellent example of what is becoming more and more the American type. A straightforward design of the greatest restraint, sobriety and good taste. The use of the order on the terrace façade is particularly happy, as is the treatment of the loggia through which one passes in entering the house.

The house is situated on the highest portion of the site, commanding unusually fine views in three directions—views that were too excellent to lose any of the pleasures experienced by the contemplation of them.

The reader's attention is called to the floor plans which appear on the following page. One will see at a glance that three and a half sides of the house are given up to the use of the owner and his guests.

We find the living-room, library, din-

ing-room and its adjoining breakfast-room, together with porches on either end and the broad terrace, with unobstructed views on all sides. This, of course, is an ideal plan.

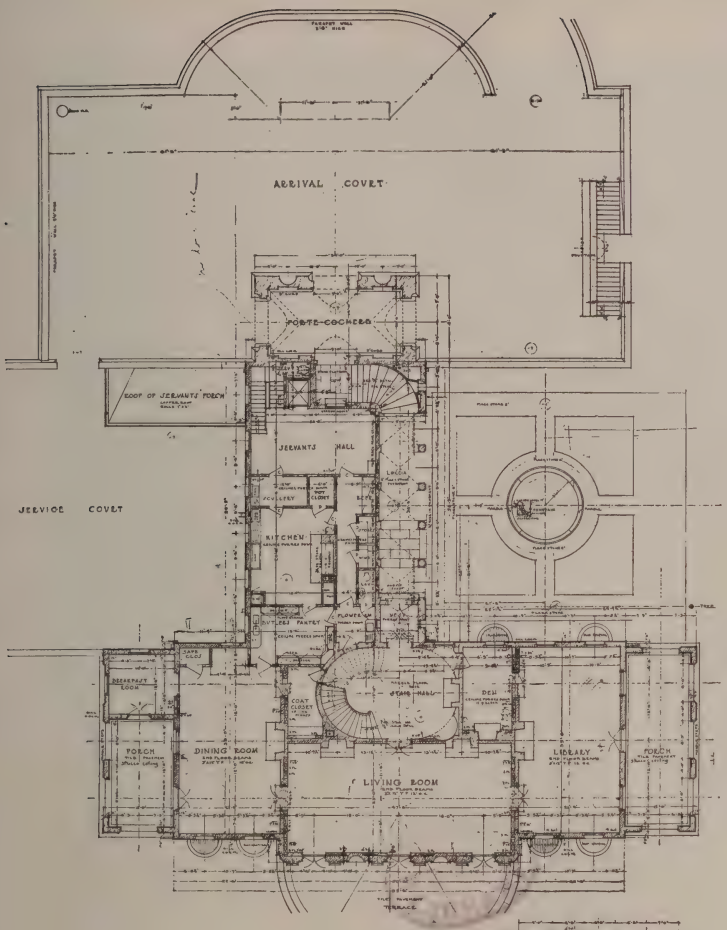
A mistake, very often made by designers of residences of this type, that of symmetrically planning the house and then "tacking on" the service portion either as a wing or "L," thus destroying the symmetry, has been cleverly avoided in the present layout. The kitchen, servants' halls, pantries, etc., are so disposed of as to defy the visitor to locate them. Again referring to the plan, we will see that one arrives at the house by way of a court on a level below the main terrace at what may be considered the rear of the house. However, the porte cochere feature is nicely designed so as to suggest the entrance. One ascends a short stairway which leads to the loggia and on through this to the entrance hall. It will be seen that the blank wall of the loggia hides entirely the service end of the building. The story above the loggia, looking out over the garden, is utilized as guest chambers, again keeping the servants' rooms away from any of the frequented portions of the building. The architects have kept in mind always the usefulness of the building as a country residence and have incorporated, together with the features we have called particular attention to, all that goes to make an excellent plan.

It does not seem necessary to describe the house and gardens in detail. The photographer has made excellent pictures. These will show more at just one glance than will the most elaborate and lengthy descriptions.

We feel that the whole effect shows a combination of refinement and vitality which is coming to be looked for in our American domestic architecture.

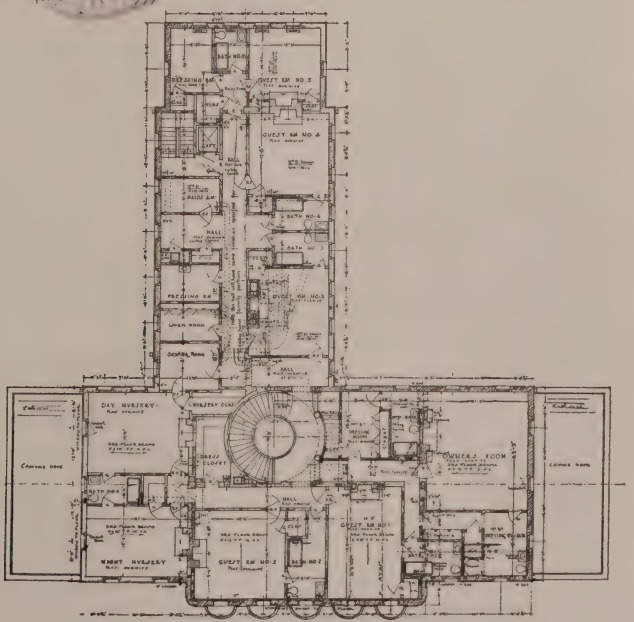


ENTRANCE LOGGIA. HOUSE AT MOUNT KISCO, N. Y.
DELANO AND ALDRICH, ARCHITECTS.



FIRST FLOOR PLAN.

Reduced from
⅛" Scale Plans.



SECOND FLOOR PLAN.

A RESIDENCE AT
MOUNT KISCO, N. Y.
Delano & Aldrich, Architects.



VIEW SHOWING ENTRANCE LOGGIA AND GARDEN. A HOUSE AT MOUNT KISCO, N. Y. DELANO AND ALDRICH, ARCHITECTS.

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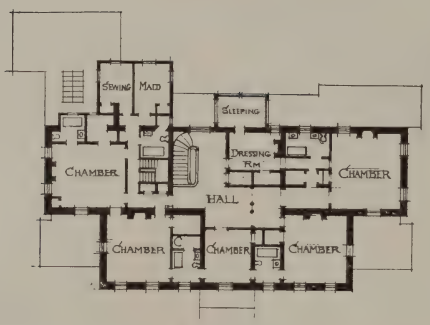
TERRACE ELEVATION. A HOUSE AT MOUNT KISCO, N. Y. DELANO AND ALDRICH, ARCHITECTS.



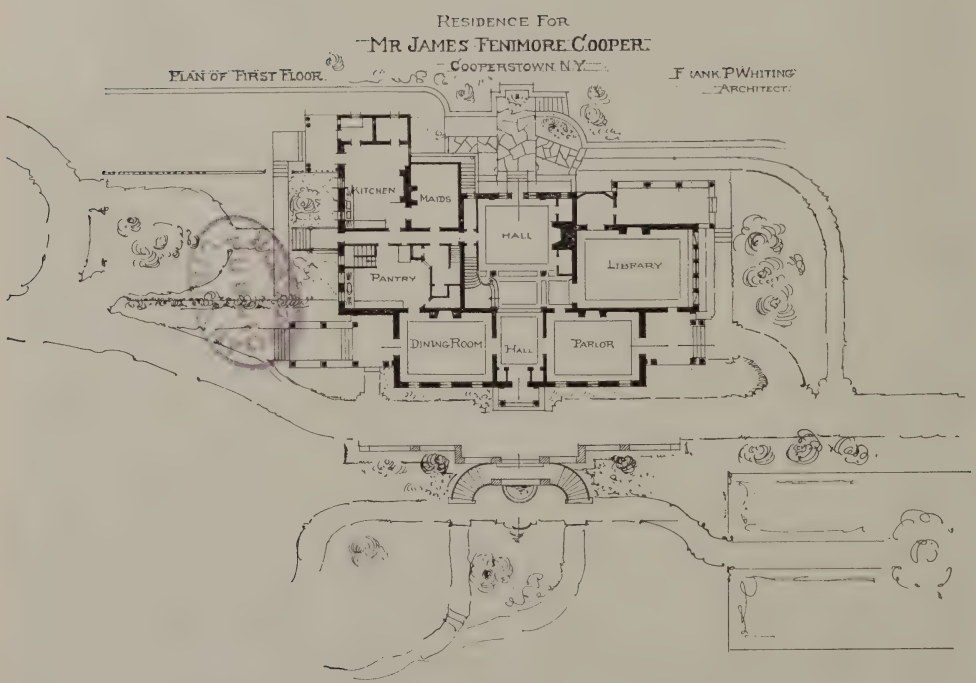
PORCH DETAIL. A HOUSE AT MOUNT KISCO, N. Y. DELANO AND ALDRICH, ARCHITECTS.



FACADE DETAIL. A HOUSE AT MOUNT KISCO, N. Y. DELANO AND ALDRICH, ARCHITECTS.



2ND. FLOOR PLAN.



FLOOR PLANS. HOUSE FOR JAMES FENIMORE COOPER, ESQ.
Cooperstown, N. Y. Frank P. Whiting, Architect.

"Fynmere"



The House of James Fenimore Cooper, Esq.

Frank P. Whiting, Architect



When Judge William Cooper was laying out the town on Lake Otsego that still bears his name, he built for himself the usual primitive log cabin. The prosperity of the settlement soon being assured, he started, about the opening of the nineteenth century, a large stone manor house, Otsego Hall, into which he moved his wife and dozen children (of whom the novelist-to-be was the eleventh). This stone house remained for many years the finest building in the region and established an excellent precedent that has fortunately survived it. To this, very naturally, the present James Fenimore Cooper turned when, after the destruction by fire of Otsego Hall, he decided to build a new house on the fine old estate. More than sentiment actuated him in selecting his material, for stones of beautiful color and of sizes and shapes almost ready for the mason's hand abound in the locality. The manner of laying them up is likewise familiar there, for the cut and dried sameness that characterizes the more sophisticated masons of large cities has not yet pervaded Cooperstown, and workmen may still be found who have inherited their trade from their fathers and with it considerable individuality and pride in their work. In securing them, and in being able to use a great deal of material from the original homestead, the architect of the new house, Mr. Frank P. Whiting, is to be congratulated; for, in a town not far from the house under discussion is another, recently and less successfully built—a vast English baronial hall, to whose peculiarities of construction native workmen applied themselves but awkwardly and most unsympathetically; city masons, being sent for, proved even more inexpert. Long were the owner's complaints, and wise have been the architects who, profiting by this instance, have gone back to the style that the district is most familiar with.

The new Cooper home is on the hills at the headwaters of the Susquehanna River, commanding a sweep of splendid country for miles around. It is an excellent, dignified, simple piece of architecture. Its main portion is not altogether unlike old Otsego Hall; but it has in addition two symmetrical wings that give it the much-to-be-desired spread over the ground and make it appear much larger, at the same time introducing the end porches so necessary in the hot summers of our central New York valley. In all this there is nothing unusual; but it gave the chance of creating, across the main front, the *coup de maître* that marks the house with distinction. This is the stone terrace with its double approach of curved steps and its wrought-iron rail—an amplification of the charming entrance to Marie Antoinette's "Boudoir" in the park of the Petit Trianon at Versailles. In both instances the stairs lead to a stone structure set in wooded surroundings. One glance suffices to show how much more character Mr. Whiting has put into his house by using a severe iron railing instead of the usual cut stone balustrades and by building up the steps of the same native units as the house, instead of large single slabs.

Whatever woodwork emphasizes the stone façade is simple and effective, the main cornice across the front particularly; less fortunate are the blocks over the columns of the end piazzas—a feature surprisingly "stunty" and frivolous for such an otherwise restrained design.

The interior breathes an abundance of Colonial simplicity, with all its niceties of detail, while in the broad hall with its easy staircase and uninterrupted spaces there is more breadth and comfort than was usually met with in Northern Colonial mansions. It serves the double purpose of entrance hall at the front where it is papered in the old scenic fashion, and of staircase hall and



HOUSE BUILT IN 1804 BY JAMES FENIMORE COOPER.

billiard-room at the rear where it is panelled in white and has a deep-recessed fireplace. Throughout its length it is paved with dark red moravian tiles. The only room that departs from the period is the library, a replica by Mrs. Cooper's request of the oak library in their home in Albany. The panelling here, as well as that painted white elsewhere, was made entirely by native workmen. Panelling, trim and mouldings all through bear a striking resemblance to those made long ago by the woodworkers in Salem who, it is worth remembering, always built up a feature of small pieces instead of cutting it from the solid; a method due, perhaps, to their having only hand planes for cutting the moulds. The small mouldings, thin projecting mantel shelves and straight finely run trim mouldings which characterize the Cooper house are, therefore, best in keeping with the period of the original house; the heavy blocky Colonial so often executed by modern workmen is an imitation of the period at its worst, rather than its best.

All the bed-rooms appear astonishingly simple, the adverb being employed not because of their design, but because it is unusual for a client to refrain from that accumulation of small trinketries which in so many rooms negative the homely spaciousness that the architect had in mind. This excellent taste in furnishing is displayed throughout by the disposition of a large inherited collection of Colonial furniture which does justice to the background that Mr. Whiting has provided for it.



Photo by August Patzig & Son.

TERRACE ELEVATION. HOUSE OF JAMES FENIMORE COOPER, COOPERSTOWN, N. Y. FRANK P. WHITING, ARCHITECT.



Entrance Hall.



Photo by August Patzig & Son.

Main Hall.

HOUSE OF JAMES FENIMORE COOPER, ESQ.

Cooperstown, N. Y.

Frank P. Whiting, Architect.



Parlor.



Photo by August Patzig & Son. Dining Room.

HOUSE OF JAMES FENIMORE COOPER, ESQ.

Cooperstown, N. Y. Frank P. Whiting, Architect.



Bedroom.



Photo by August Patzig & Son. Bedroom.

HOUSE OF JAMES FENIMORE COOPER, ESQ.

Cooperstown, N. Y. Frank P. Whiting, Architect.



Service End.



Photo by August Patzig & Son. Stable and Garage.

HOUSE OF JAMES FENIMORE COOPER, ESQ.

Cooperstown, N. Y. Frank P. Whiting, Architect.



DETAIL. A HOUSE AT HEWLETT, L. I.
ALBRO AND LINDEBERG, ARCHITECTS.

Two Houses of Individuality



Showing the Versatility of Architects Albro & Lindeberg



Photos by Julian Buckley

ATTENTION was called in the October, 1910, issue of THE ARCHITECTURAL RECORD to the work of Albro & Lindeberg as showing the equal success of this firm in working out two very different types of design.

As will be remembered, the chief reputation of these men was made through the medium of several very charming thatched roof houses, examples of which were shown in the issue referred to.

With the three houses published in this number, we note the progress made along entirely different lines—a progress which will surely be acknowledged when one studies the illustrations of such differently conceived dwellings as the Tracy Dows place, the J. H. Tilden house at Manitou, N. Y., and the house at Hewlett, Long Island. A full description of the Tracy Dows place is to be found on pages 310-325 of this issue.

The residence at Hewlett, Long Island, shows a wide departure from the picturesque and very informal houses designed by these architects at an earlier period. Nature in this case has provided a setting in which the more rambling type would have fitted perfectly; however, the more severe treatment chosen leads to an entirely satisfactory result. We have thought well enough of this design to make use of it as a model for our cover embellishment.

The use of brick has been as ably handled in this building as were the shingles on the "thatched" roofs.

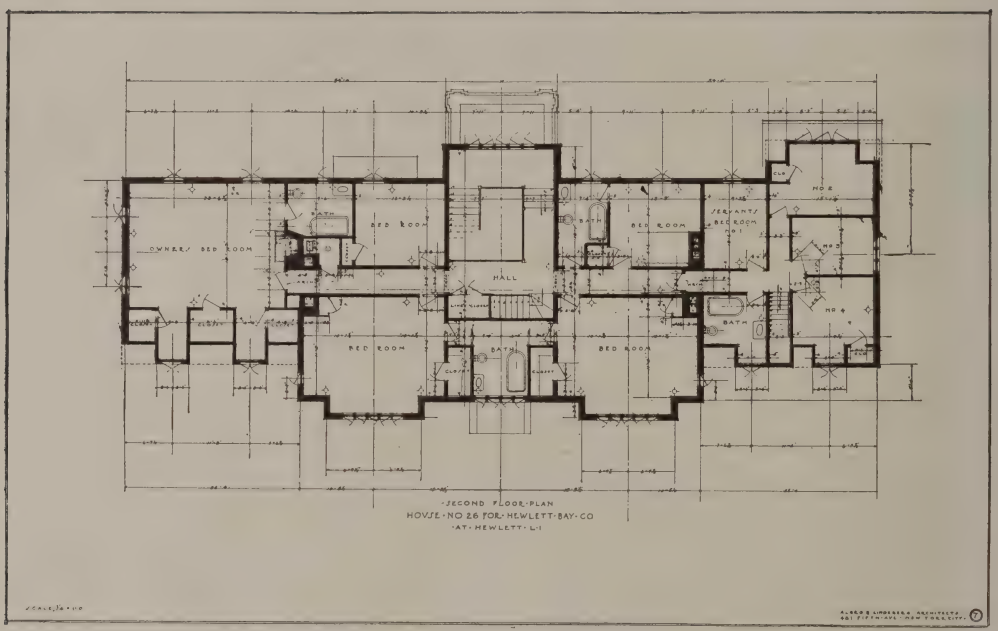
It is evident that the architects aimed at obtaining quantities of light and air throughout this house. The fenestration is particularly happy, and the location of the doors all make for free circulation of air and distribution of light.

The arch hood over the doorway opening onto the terrace (used as Frontispiece) might be considered a doubtful aspect of this design. It is quite evident that the arch of the hood has nothing to abut against. It is another claim of "indifference to abutment."

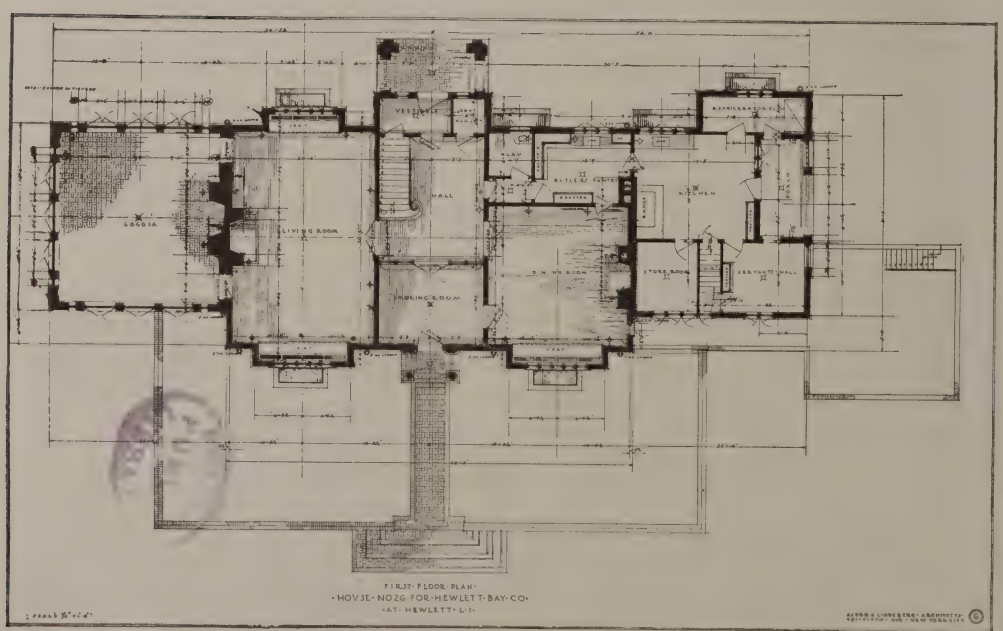
The J. H. Tilden residence at Manitou, New York, again shows the versatility of the designers. The composition of the masses and the generally hospitable aspect of the house make it at once a most livable dwelling and an architectural design of merit.

These two designs are examples of the really good purely modern house, a step in the direction of the straightforward, common sense example of building which we treat as a favorable omen for the establishment of the American type.





Second Floor Plan.



First Floor Plans.

A HOUSE AT HEWLETT, LONG ISLAND.
Albro and Lindeberg, Architects.



A HOUSE AT HEWLETT, L. I.
ALBRO AND LINDEBERG, ARCHITECTS.



THE RESIDENCE OF J. N. TILDEN, ESQ., MANITOU, N. Y. ALBRO AND LINDEBERG, ARCHITECTS.



ENTRANCE DETAIL. RESIDENCE OF J. N. TILDEN, ESQ.
MANITOU, N. Y. ALBRO AND LINDEBERG, ARCHITECTS.



THE LAKE SHORE COUNTRY CLUB, AT GLENCOE, Ill. HOWARD SHAW, ARCHITECT



The Lake Shore Country Club at Glencoe, Illinois

Howard Shaw, Architect

MR. HOWARD SHAW has designed a good many country clubs, and he has come to know how to give them the peculiar character and effect usually desired by their members. The requirements of such a building are complicated and disjointed. A large and well-lighted lounging-room and a dining-room are always needed, with a spacious kitchen. Then there have to be lockers and dressing-rooms, both for men and women, and usually bed-rooms and accommodations for servants. To group all these requirements under one roof would mean a huge building and a very complicated plan—a structure which, if it were to be architectural at all, would need a good deal of architecture. But clubs rarely want a pretentious design, and they can rarely afford a very costly one. The country club of a middle western city is usually informal in custom and spirit, and its members want a similar informality in the arrangement and design of its buildings.

The Lake Shore Country Club House has precisely this character. It is a rambling group of buildings, varying in material shape and architectural character, and treated with the utmost informality and picturesqueness. One of its pleasantest and most successful features is a spacious paved terrace, which serves the purpose of an outdoor lounging room. The indoor reading and writing room also is a big apartment running up to a high slanting ceiling—a room in which every club member can have all the air and space he needs without feeling lonely. The dining-room is less pleasant, largely because the treatment of the floor is disagreeable, but there is very little else that is disagreeable about the club house. It has the look of being intended for the accommodation of all kinds of people who want to do all kinds of things. Its manners are easy but good; and the architect of the club house is to be congratulated upon designing so many different kinds of a building without confusion or irrelevance. The Lake Shore Country Club House is not stylish in an architectural sense, but it is at once pleasant, familiar and smart —which is assuredly all its members can ask.



TERRACE. THE LAKE SHORE COUNTRY CLUB, GLENCOE, ILL. HOWARD SHAW, ARCHITECT.

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DETAIL. THE LAKE SHORE COUNTRY CLUB,
GLENCOE, ILL. HOWARD SHAW, ARCHITECT.

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Main Hall.



Dining Room.

THE LAKE SHORE COUNTRY CLUB.

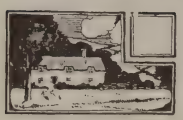
Glencoe, Ill. Howard Shaw, Architect.



(See Description on page 380.)

A COUNTRY COTTAGE.
PARKER MORSE HOOPER, ARCHITECT.

The Small Inexpensive House



A Country Cottage by Parker Morse Hooper, Architect

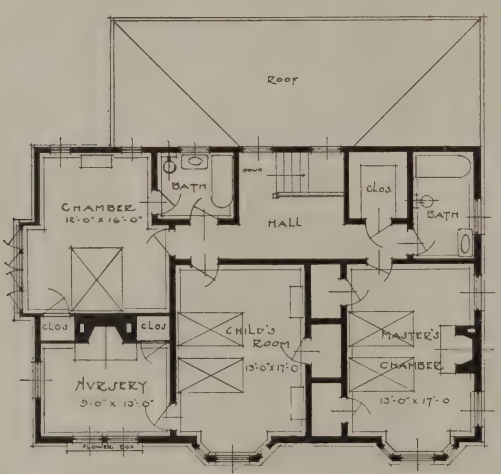
Photos by Julian Buckley



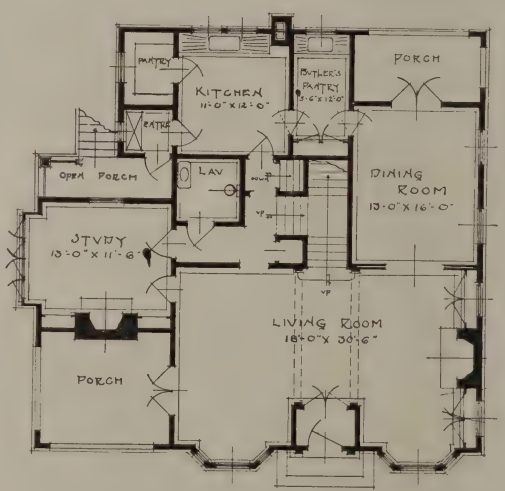
THE COUNTRY COTTAGE illustrated on the foregoing page is another example of the great improvement that is going on all over the country in the design of small inexpensive houses. Such a house as this can be built within a radius of fifty miles from New York for $5,500.

The simple dignity of this small house is obtained through the careful spacing and arrangement of the windows and the proportions of the house itself. The ornamental treatment of the entrance door at once attracts and holds the attention and gives proper prominence and importance to the centre motif of the façade. The interior of the hood over this door is plastered and painted a soft yellow. The broad, vertical siding with batten-covered joints used in the walls of the first story give a pleasing contrast to the horizontal lines of the wide shingles used on the second story. The walls are painted white, the blinds a bottle green, and the roof is stained a moss color, which gives a clean, cheerful effect to the house. The white paint makes an ideal background, against which the trees in the small front yard, toward sunset, cast a lace-work of purple shadows, as may be seen in the accompanying photograph.

Houses of this size are usually given to carpenters to design as well as to build, which accounts for the vast number of unattractive, box-like dwellings throughout this country. With a little pains and care as to exterior design and interior arrangement, there is no reason why a house, costing $5,000, should not be as attractive in appearance and as convenient in plan as a house costing five times that amount. To educate the people to appreciate and desire attractive and artistic homes is the endeavor and aim of the many young architects who willingly undertake, at considerable trouble and little pay, the designing of small, inexpensive homes. Once the standard of taste is permanently raised among the people there will be perpetrated fewer of the wooden aberrations, commonly known as homes.



Second Floor Plan.



First Floor Plan.

A COUNTRY COTTAGE.
Parker Morse Hooper, Architect.



ENTRANCE DOOR—A COUNTRY COTTAGE.
PARKER MORSE HOOPER, ARCHITECT.

Mermaid Lane Cottage





Savery, Scheetz & Savery, Architects

By H. D. Eberlein

Mermaid Lane Cottage—is not the very name, albeit, indefinite, suggestive? The house is just as pleasant as the name sounds. Like certain folk, some houses have a reserve that must be pierced—a wall of proper reticence beyond which we must pass before we can really understand or appreciate them. We like them none the less, however, for this gradual disclosure of good traits and for allowing us the pleasure of making our own discoveries. A house that casts all its excellences in your eye at first glance and leaves nothing to be revealed by nearer inspection is much like a specious but shallow-pated person who, over-anxious to create a good impression, wears all his brains and manners on his sleeve and falls sadly lacking on closer acquaintance.

Mermaid Lane Cottage must be known to be fully esteemed. By the time one has counted its engaging features from the considerately placed wren boxes in the hood of the house-door to the sensible, full-throated chimneys atop the ridge of the roof a sense of mingled satisfaction and approval has struck deep root. To begin with, the house does not face the road, but fronts the long, sloping lawn and shrubbery plantations of a neighboring place, thus gaining a vastly pleasanter outlook and a measure of privacy that a dwelling near the street so often lacks. To front the house toward the most agreeable view —whether it puts the side or back on the road is quite immaterial—is the logical thing to do. Besides that, it blocks the prying gaze of every chance passer-by who has a mind to stare.

The ground plan is a parallelogram, with an "L" extension at the eastern end for the service wing. From the street side, screened in part by a great mulberry tree, we enter under a rose-trellis, in lieu of a gateway, and go along a brick-paved walk with a border of peonies, chrysanthemums and other hardy plants, so disposed as to give a succession of bloom at each season. In the middle of the front is the door and at the far end, completely filling it, is the two-story porch. Massive, square, rough-cast pillars support the gable of the roof and confirm the impression that the porch is not a detached construction but an integral portion of the house. It is an admirable arrangement to have the entrance entirely apart from the porch; to visitors it is embarassing to break into a group of strange people engaged in conversation, and to the occupants of the porch it is equally annoying to be interrupted by the advent of unannounced visitors. At the northwest, several tall maples cast their shade over the roof and afford shelter to the fernery, extending from their base to the house angle. It was originally planned to rough-cast the rubble walls the same as the porch pillars, but the owner was so well satisfied with the mellow tints of the native quarry-faced gray stone that the stucco coating was not applied and, instead, a finish of wide white mortar joints was given. A suitably pitched roof, unbroken by dormers, imparts a calm, comfortable aspect. In the chinks of a low stone wall in front of the house, marking the property boundary, rock plants are flourishing, and everywhere the care of a genuine flower lover is to be seen.

Entering the wide welcoming doorway between clumps of hollyhocks on



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"MERMAID LANE COTTAGE"—RESIDENCE OF MISS S. R. WATSON.
St. Martins, Pa. Savery, Scheetz & Savery, Architects.



DINING ROOM.



FIRST FLOOR PLAN

SECOND FLOOR PLAN

"MERMAID LANE COTTAGE"—RESIDENCE OF MISS S. R. WATSON.
Savery, Scheetz & Savery, Architects.

either side, we find ourselves in an admirably proportioned hall, which, though not large, gives the impression of spaciousness, partly because of the ample openings into the living-room and dining-room directly opposite each other. Green rose-leaf paper with an occasional pink blossom makes the hall a little bower and at the same time gives an agreeable background of subdued tone for the pictures and brass sconces. In the living-room the first object that



SECOND STORY HALL—MERMAID LANE COTTAGE.
Savery, Scheetz & Savery, Architects.

catches the eye is a fine old Colonial mantel with reeded panels and columns and a narrow festoon design. Around the fireplace all else in the room centres. This mantel and fireback, as well as those in the dining-room and one upstairs, were taken from old houses about to be torn down and were, therefore, unexceptionably come by—unexceptionably come by because when an old house is coming down it is a praiseworthy act to rescue good woodwork; but to beguile unscrupulous, avaricious owners into despoiling houses that are not to be demolished is unpardonable vandalism, to be frowned upon by all true lovers of the antique. Felt paper of solid green in both living and dining-rooms supplies an excellent foil for pictures and prints as well as being restful to the eye. There are windows on three sides of the living-room, south, west and north, those in the west being full length casements, opening on the porch, while the north and south windows have sashes and are shaded by green Venetian blinds, as are also those in the dining-room.

Good taste in the selection and arrangement of the furniture has added tenfold to the attractiveness of the house. The occupant has picked up from time to time choice bits of old mahogany and has ably arranged everything in thorough keeping with the style and spirit of the house. House and furniture complement each other. In the dining-room

a three-cornered china closet, built in and painted white like the rest of the woodwork, forms an important part of the furnishing. In another corner is a fireplace, the mantel, though plainer than the one in the living-room, good and dignified in all its lines. The incorporation of the old with the new has been entirely successful and harmonious. A satisfactory color scheme has enhanced the reposefulness of the house. Green walls and glossy white paint are relieved by enough of the glitter of polished brass and notes of other color to prevent monotony, and yet the prevailing tone is unmistakable.

As the prevailing color note downstairs was green and white, so on the second floor it is altogether white. The wall-paper of the bed-rooms has a white ground with dainty sprays of pink roses or yellow and the Venetian blinds are white, combining with the rest of the paint, paper and furnishings to create an atmosphere of light and cleanliness. Two of the bed-rooms have fireplaces, the hearths paved with purplish red bricks, laid diaper or quarry-wise, and the bricks in alternate quarries laid at right angles to those next to them. The hearths downstairs and the porch also are thus paved. On the west side of the house the rooms open directly on the porch through casements coming down to the floor and, if one wishes to sleep outdoors, they have here an ideal opportunity. The outlook from the porch over the neighboring lawn and down the Cresheim valley is charming.

Abundance of bath-rooms is a feature that cannot fail to commend itself. It is a truly civilized thing. To the five bed-rooms on the second floor there are three bath-rooms: one for the family, one for the guests, and one for the servants.

Particular commendation is due the plan of the service wing with the maids' rooms in the upper portion. The accommodations are ample and convenient, and everything can be kept entirely apart from the rest of the establishment. The rear porch is sensibly incorporated in an "ingrowing" way. It is not of the lean-to variety and does not spoil the symmetry of the lines. Over all the second floor, the porch included, is a spacious garret for storage purposes; but all the rooms in ordinary daily use are on two floors—an arrangement deserving hearty approbation, as it does away with the endless weary tramping up and down stairs.

For compactness Mermaid Lane Cottage cannot be surpassed. It is like a thrifty housekeeper. From cellar to garret there is not an inch of waste room. The only spot that has not been put to some specific use is the little space between the horses and beneath the treads of the stairs—a thing actually done in one New England house by having the treads on hinges, thus making each step a small chest. Imagine having to look for the household goods in the third step from the bottom and the gooseberry jam in the sixth from the top! Such an exaggeration of thrift we can afford to do without.

Mermaid Lane Cottage is blest with a pervading air of home-like comfort and hospitality. Every detail of house and furnishings is manifestly stamped with an aspect of simple straightforwardness and reassuring welcome that many a more pretentious abode utterly lacks. Owner and architect have wrought together and achieved a result fully satisfying in every regard.



DETAIL OF ENTRANCE—RESIDENCE OF NELSON WHITNEY, ESQ.
New Orleans, La. De Buys, Churchill & Labouisse, Architects.

BOSTON PUBLIC

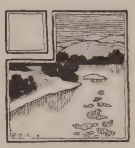


RESIDENCE OF NELSON WHITNEY, ESQ., NEW ORLEANS, LA.
DE BUYS, CHURCHILL & LABOUISSE, ARCHITECTS.

A Group of Southern Suburban Houses



De Buys, Churchill & Labouisse, Architects



THE GROUP of suburban houses illustrated herewith and designed by DeBuys, Churchill & Labouisse of New Orleans afford a good illustration of the better residential work now being done in the South. This work is not distinguished by any variations in general method or point of view from the work of a similar cost which is being turned out in many Western cities; but it is as good as any but the very best designs for suburban houses which can be found anywhere. In all of these houses there is evidence of a sound training, of a desire for simplicity, of good taste and of architectural balance. The two frame houses leave more to be desired in these respects than do the brick, plaster and cement houses; but that is doubtless because it is so much more difficult to prevent an inferior material from imposing on the architect an inferior design.

The most successful of these houses is that built for Mr. Nelson Whitney in New Orleans. It is appropriate that the French tradition of domestic architecture should be kept alive in New Orleans; and the Whitney house is, as a matter of fact, a very creditable specimen of late eighteenth century French design. It has the charm, the good manners, and the polite assurance characteristic of the models from which it was derived; and it is a pity that its site was not a little more spacious so that it might be surrounded by its own grounds. A Louis XVI. house always needs a garden lay-out. Its important rooms always lead out-doors. The other houses have a tendency to stiffness, which the Whitney house escapes, and which may be traced to the fact that they have not been informed by as definite and as genial a stylistic tradition. Houses, such as those of Mr. Chas. Green and Newell Rogers at Laurel, Mississippi, are simple, strong and intelligent in arrangement, and the designs only need pulling together in order to possess the final quality of distinction. It is evident that during the next quarter of a century the South will be making its contributions to American domestic architecture no less important than the West.



RESIDENCE OF MR. CHARLES GREEN—LAUREL, MISS.



RESIDENCE OF MR. NEWELL ROGERS, LAUREL, MISS.
De Buys, Churchill & Labouisse, Architects.


PORTFOLIO
OF
COVNTRY HOVSES



THE RESIDENCE OF A. H. MARKS, ESQ., FROM THE WATER.
Marblehead, Mass. Andrews, Jacques & Rantoul, Architects.

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ENTRANCE DETAIL—THE RESIDENCE OF A. H. MARKS, ESQ.
Marblehead, Mass. Andrews, Jacques & Rantoul, Architects.



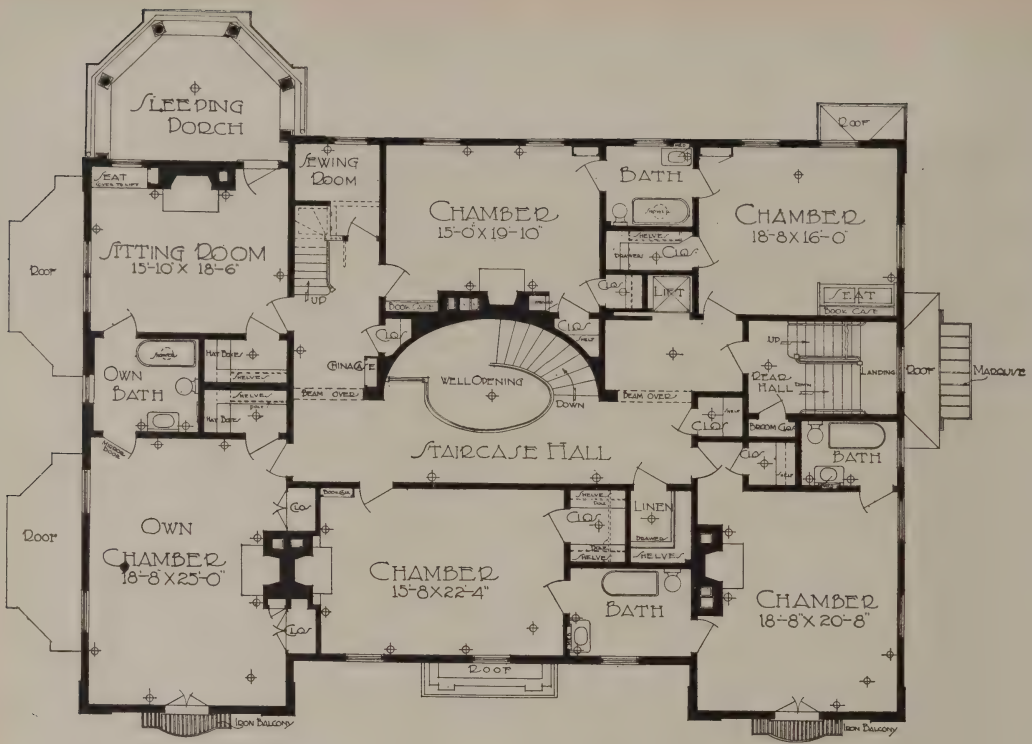
RESIDENCE OF MR. HOWARD GREEN—MILWAUKEE, WIS.
Wm. H. Schuchardt, Architect.



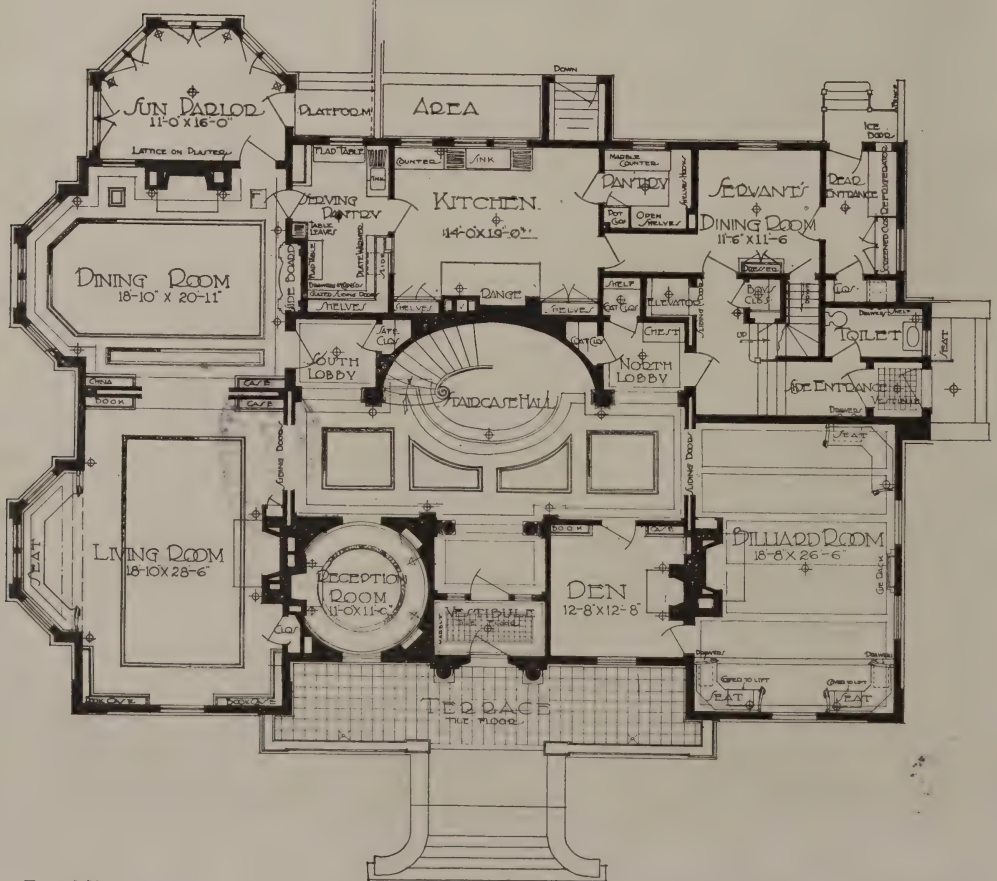
RESIDENCE OF MR. LOYAL DURAND, MILWAUKEE, WIS.
Wm. H. Schuchardt, Architect.



RESIDENCE OF MR. GRANT FITCH, MILWAUKEE, WIS.
WM. H. SCHUCHARDT, ARCHITECT.



SECOND FLOOR PLAN



Brookline, Mass.

Kilham & Hopkins, Architects.



Brookline, Mass. Kilham & Hopkins, Architects.



RESIDENCE OF MR. C. I. MARVIN, LAWRENCE PARK, W.
Bronxville, N. Y. Wm. A. Bates, Architect.

INTIMATE LETTERS OF STANFORD WHITE



CORRESPONDENCE WITH HIS FRIEND & CO-WORKER AVGVSTVS SAINT-GAVDENS



EDITED BY HOMER SAINT GAVDENS

THIRD INSTALLMENT.

IT IS A CALL of twenty years from 1880 to 1900. Yet throughout these years, as I have explained, the friendship of White and Saint-Gaudens remained unbroken. During the early part of this period letters were few and far between, since White often could be found in the vicinity of Saint-Gaudens' studio where his criticism meant much to the sculptor. Indeed White's advice held so important a place that once when he scored a medallion of himself which Saint-Gaudens was modelling the latter destroyed the work and never attempted a new one. Yet, despite such occasional encounters, the two men for the most part tolerated each other's peculiarities humorously—White sincere in his respect for the sculptor's ability, but anxious to make of him more of a "club man," Saint-Gaudens deep in his admiration for the architect's generosity of effort and high artistic powers, yet hoping to modify the more drastic side of his nature.

By 1897, when Saint-Gaudens went abroad again for his long stay, White still held first place as the rock to fall back upon. But since their personal intimacy had grown somewhat less and since during that especial visit by Saint-Gaudens to France they had little work in common, the correspondence between the two busy men greatly lapsed.

On Saint-Gaudens' return, however, their intimacy revived once more; and then, living in the same land, though White in the city and Saint-Gaudens in the country, their letters became tinged again with the flavor of early days. How these letters typified the lasting of a friendship of twenty-five years is what I would show in this, the final article.

The first letter is from Saint-Gaudens to White. The Stevenson the sculptor mentions is one which he remodelled for St. Giles Cathedral in Edinburgh, Scotland, and for which White designed the frame. The sculptor writes—

"Windsor, Vermont,
"September 27, 1900.

"Dear Stan:

"I have your telegram. I am getting on very well indeed and, considering that I am as full of holes as a 'porous plas' (as the Italian said), I wonder I am alive. I remain up here until November first when I go to Boston for the secondary operation. I remain there two weeks, and then I come back here to recuperate. If I can stand it, I shall remain up here until well along in the winter, and from what they all say here it is a big sight pleasanter than in summer, and that's saying a great deal. I shall go down to New York, of course, to see about the Sherman site as soon after November twenty-fifth as I can.

"Thank you, very much, old boy, for what you have done about the Stevenson, and here is a reply to your question, although I don't see why I should load you up with this now.

"I should like a light yellowish-bronze patine for the figure of the Stevenson, and the same thing, but much darker, for the inscription. The relief sets in a stone wall. A red Sienna marble is what I wanted; but, if you can think of a better thing, let me know. The sur-

The White-Saint Gaudens letters began in the August issue.

face of the stone frame is to be set out an inch and a half, or thereabouts, from the wall if you think that is right. The frame is to be in four pieces. How have you fixed things, and cannot I attend to it now?

"Is McKim back?

"I had an amusing letter from Garnier describing your trip to Toulouse. He is an amusing chap, isn't he?

"This is the first letter of any length I've written since I left Paris, and it tires me, otherwise I should write reams. You wouldn't know me from my mental state now. I think I was on the verge of insanity in Paris. I roam around the hills in great style and loaf for all I'm worth.

"Needless to tell you that if you should come in this direction you would be mighty welcome.

"Good-by. Affy.,
"Gus."

The next letter is from White to Saint-Gaudens. The interest which the architect took in charities, such as the one here referred to, developed from a dominant side of his warm-hearted nature which the sculptor deeply admired. White writes—

"October 13, 1903.

"Dear Gus:

"* * * We are to have another Portrait Show for the benefit of the Orthopædic Hospital for crippled children. We would like to have any one of your portrait reliefs that you can send—that is, Stevenson's Howells and his daughter, or any new ones that you have done. We of course assume all responsibility as to insurance, expenses, etc.

"Affy., Stanford."

The next letter deals with the last typical attempt White made to hold his friend by him in his many social activities. Saint-Gaudens ultimately, as White wished, joined the Brook Club here mentioned.

"March 18, 1904.

"My dear Gus:

"You long-nosed farmer you! What 'll do you mean by backing out of The Brook for? It is not your 'mun' that we want but your name and yourself. That is, we want you as a nest egg and an attraction for a dozen men whom we want in, and I think in the end will come in. What we want to make of the Club is one that is not all society men, like the Knickerbocker, or men of the world, like the Union and Metropolitan, or a Lunch Club, like The Players, or one where mainly actors congregate, like The Lambs, or a Sleepy Hollow, like The Century; but a very quiet, small Club, something like the Beefsteak Club in London, where you will have the freedom of some of the Clubs I have mentioned and the quietness of others, and where you will always be sure, from lunch time to two or three in the morning, to find three or four men you will always be glad to see and no one that you will not be glad to see.

"I think that, once the Club is started, and you have tried it for a year, you will want to stay in it; and I think that McKim and a lot of fellows that you know and like, in addition to those that are already in, will also join it * * * but it will really break my heart if you don't join and at least make the trial.

"Lovingly,
"Stanford."

Now the letters turn from recreation to work again, the one to follow referring to White's designs for the extensive architecture for Saint-Gaudens' "Seated Lincoln." The monument has yet to be unveiled as it is to be set up on "made land" still undeveloped in Chicago, Illinois. White writes—

"September 23, 1904.

"Dear Gustibus:

"I have been making many different studies for the scheme of steps and columns for your new Lincoln; but, as usual, the simple scheme is much the best. The whole thing in fact resolves itself into the proper proportions of the circle and the columns to your figure and to the surroundings; and I think the final studies which I now send you are about as good as I can do. Of course, I do not know how much the Committee have in



AUGUSTUS SAINT GAUDENS' STATUE OF PETER COOPER —ARCHITECTURE DESIGNED BY STANFORD WHITE.

hand, or are willing to stand, and I really do not know how much this plan will cost. I send it to you, and, if you approve, I will get estimates at once and then we will be able to shave them down if it is found to be necessary.

"Affy., Stanford."

Following this comes a letter in a more intimate tone, showing the respect the architect continued to entertain for the sculptor's artistic judgment.

"October 25, 1905.

"Dear Gusty:

"When I was in Syracuse years ago, I was perfectly ravished by a Greek Venus which they have there. I made a lot of drawings of her myself, which I was very proud of, and am still; but I never could find a photograph of her, and I have always regretted that I did not have one made. Lo and behold, however, in the *Sunday Herald* of October 8th they have a photograph of her, and I send it up to you and want to know if you do not think she is the 'most beautifullest' thing that ever was in this world.

"Also, when I was in Paris, I saw, in a little antiquity place, in the back yard, some workmen from the Louvre setting up what seemed to me a wonderful statue which had just been dug up and had come, by underground passage, from Greece. I had a photograph sent me, and I include it. It is life size, of Paros marble, and of the most beautiful color you ever saw, and can be bought for fifteen thousand dollars. It is of course late work, but it does seem to me as if I ought to get somebody to 'nab' it. Please send the photograph back to me and let me know what you think of it.

"Affy., Stan."

Next I will take up certain letters dealing with the Brooks Monument, for in the elaborate architecture which surrounds this statue White lent his final aid to the sculptor. It is strange that these two men who first worked together in Trinity Church, Boston, also designed their last composition to go under the shadow of that building. These three letters between them well explain the single direction of their efforts. The first letter is from Saint-Gaudens to White.

"January 17, 1906.

"Dear Stan:

"I return you the drawings you made for the Brooks years ago. I think I like the plan of No. 4 the best and the style of No. 3, but I leave this entirely to you. I will say, however, that I should greatly like to have it in the character of your Parkhurst Church, which I think great and just in the line I thought of for this. I think you must provide for a bulge out in front as in No. 3 and for the cross to run up as in No. 3 also.

"The statue of Brooks is to be eight feet and four inches in height or thereabouts, and the rest of the group very much as shown in the drawings.

"Gus."

To which White replied—

"New York, March 17, 1906.

"Dear Gus:

"I send you with this a careful drawing for the Phillips Brooks Monument. In your letter to me you ask that I should send drawings for both the square and the circular one, but I am so positive that the square form is infinitely the best, everyone agreeing with me, McKim, Kendall and Phil Richardson, that I beg you to give up the idea of the round one and go ahead with the square one. The round one might look well from the front, but all the other views would be complicated and ugly. * * *

Affy., Stanford."

To which the sculptor wrote—

"March 30, 1906.

"Dear Stan:

"Thank you for your note of March 17th and the drawing which came duly to hand.

"When the model is made, I will communicate with you. My objection to the square form, and the reason I preferred the circular, was that the circular covered the group more. You remember

some one objected to the Cooper Monument that it was a 'protection that did not protect.' Possibly this scheme could be made deeper.

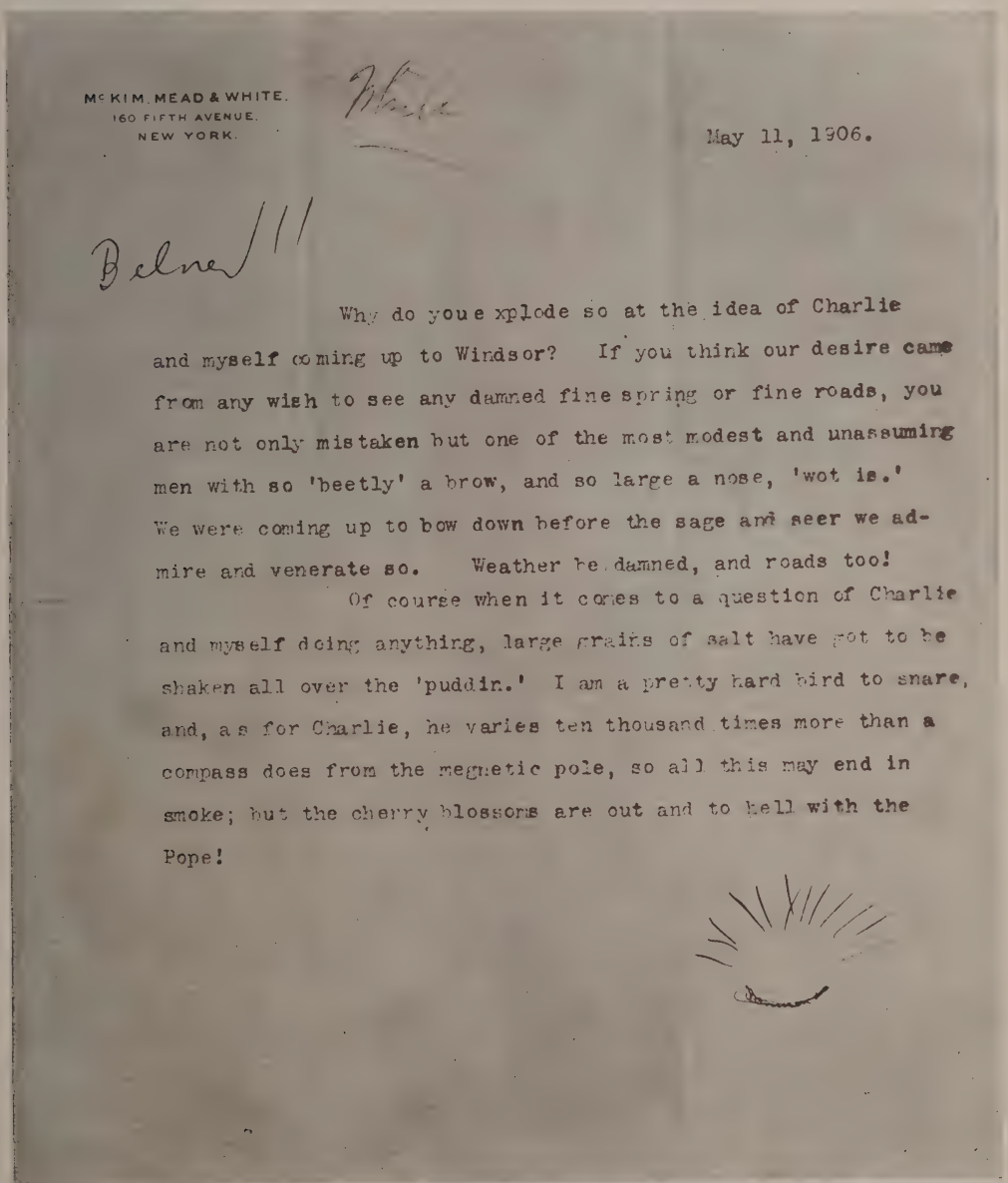
"Will you have sent to me a tracing of the little drawing I sent you showing the scale of the figures in the monument."

Finally here are the two last letters which passed between the friends. Saint-Gaudens writes—

"May 7, 1906.

"Dear Stan:

"Thank you for the perspective of the Pittsburgh monument. It is all right. I am at work on it, and you will hear from me later on.



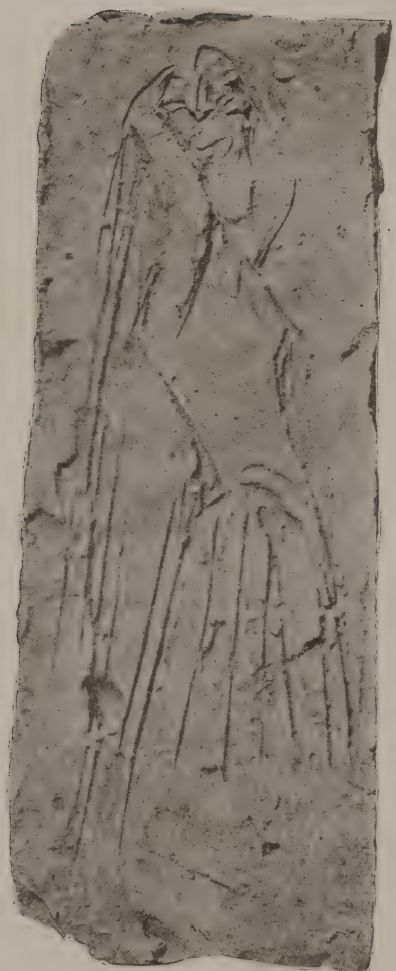
McKIM, MEAD & WHITE.
160 FIFTH AVENUE.
NEW YORK.

May 11, 1906.

Why do youe xplode so at the idea of Charlie and myself coming up to Windsor? If you think our desire came from any wish to see any damned fine spring or fine roads, you are not only mistaken but one of the most modest and unassuming men with so 'beetly' a brow, and so large a nose, 'wot is.' We were coming up to bow down before the sage and seer we admire and venerate so. Weather be damned, and roads too!

Of course when it comes to a question of Charlie and myself doing anything, large grains of salt have got to be shaken all over the 'puddin.' I am a pretty hard bird to snare, and, as for Charlie, he varies ten thousand times more than a compass does from the megnetic pole, so all this may end in smoke; but the cherry blossoms are out and to hell with the Pope!

FACSIMILE OF A LETTER OF STANFORD WHITE TO AUGUSTUS SAINT-GAUDENS.



Elementary Sketch for Relief of Mrs. White by Augustus Saint-Gaudens.

"As to your visit here, I have been trying to get you up here for twenty years and no signs of you and Charles; and now, when we are having the worst spring that ever occurred (the roads are in awful condition), you want to come up in five minutes. Now you hold off a little while and I will let you know, perhaps in a couple of weeks from now.

"Good-by."

(Signed with Saint-Gaudens' caricature.)

To which White replied—

"May 11, 1906.

"Beloved!!!

"Why do you explode so at the idea of Charlie and myself coming up to Windsor? If you think our desire came from any wish to see any damned fine spring or fine roads you are not only mistaken, but one of the most modest and unassuming men with so 'beetly' a brow and so large a nose 'wot is.' We were coming up to bow down before the sage and seer we admire and venerate. So weather be damned, and roads, too!

"Of course, when it comes to a question of Charlie and myself doing anything, large grains of salt have got to be shaken all over the 'puddin'.' I am



Elementary Sketch of Relief Showing the Nature of the Trials Saint-Gaudens Made Before Reaching His Final Composition.



AUGUSTUS SAINT-GAUDENS' MEDALLION OF MRS. STANFORD WHITE AT THE TIME OF HER WEDDING IN 1884.

a pretty hard bird to snare; and, as for Charlie, he varies ten thousand times more than a compass does from the magnetic pole; so all this may end in smoke; but the cherry blossoms are out, and to hell with the Pope!"

Such were the relations between the two men at the end of White's life. Therefore it is to be imagined that the news of his death deeply shocked the sculptor. Here is what Saint-Gaudens wrote to his old friend, Alfred Garnier, concerning it.

"6th July, 1906.

"Dear Old Man:

"* * * You have no doubt read in the newspapers of the death of White by an idiot fool who imagined himself wronged, wronged because of a woman. A stupid vengeance, an instantaneous death in a theatre right at the foot of one of his best works! Two revolver shots in the head and one in the arm! An idiot that shoots a man of great genius for a woman with the face of an angel and a heart of a snake!"

Naturally, then, when later Saint-Gaudens was asked by others intimate with White to write a word of his feelings towards the architect, the sculptor longed to do so. Here is the draft of the attempt—

"In a close friendship with Stanford White for about thirty years one thing stands out through the troubles, triumphs and the inextricable complications and entanglements of life, and that is his unfaltering friendship and devotion underlying the occasional asperities of a highly strung temperament of a man pushed and pressed on all sides by the obligations of his profession and the thousand and one not of his profession, which in his exuberant generosity he was constantly taking to himself. Those who really knew him were aware of this steady undercurrent of sincerity and generosity, and this very quality has led to much misrepresentation of his acts. A man who held the love of so many friends must also have possessed big characteristics, and their number is a reply to the enlargements of his faults or mistakes.

"As to his rôle as an artist, it seems unnecessary to speak. He was a constant incentive to the highest endeavor in all of us who surrounded him. Besides, his achievement has left an extraordinary stamp on our city, the examples of which, whatever their weakness may have been, are all of a distinct and elevating nature that makes one feel the rare thrill that comes when one is in the presence of a work that has the undefinable something that is in the production of genius.* * *"

These words were not published, as they did not satisfy Saint-Gaudens, who at the time was too ill to be able to work over them. Finally, however, a masterly article upon White by Richard Harding Davis which appeared in *Collier's* drew from the sculptor this public letter, a letter which I feel sure places the best of periods to their long and affectionate intimacy. Saint-Gaudens wrote—

"August 6, 1906.

"The Editors of Collier's Weekly,

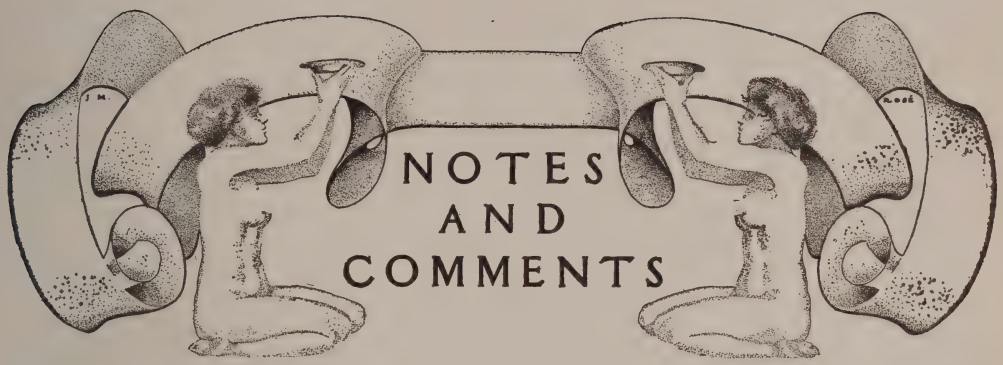
"420 West 13th St., New York City.

"Dear Sirs:

"I thank you for the remarkable article by Richard Harding Davis about Stanford White in your issue of August 4th. It is, to those who knew him, the living portrait of the man, his character and his life. As the weeks pass, the horror of the miserable taking away of this big friend looms up more and more. It is unbelievable that we shall never see him again going about among us with his astonishing vitality, enthusiasm and force. In the thirty years that the friendship between him and me endured, his almost feminine tenderness to his friends in suffering and his generosity to those in trouble or want stand out most prominently. That such a man should be taken away in such a manner in the full flush of his extraordinary power is pitiable beyond measure.

"Sincerely yours,

"Augustus Saint-Gaudens."



The Essentials of Architecture.

The Committee on Education of the Architectural League of America is doing most excellent work in behalf of the architectural student. Each year we find better trained draughtsmen—trained not only to appreciate the essentials of architecture but with a high school education, at least, so often neglected by men who feel that there is not much need of that sort of schooling if they intend to make architecture their profession.

In an editorial from the "Builder," London, the writer talks to the student in a most instructive way upon the subject of "The Essentials of Architecture." It is an English point of view, but, nevertheless, an all important subject to every student in America.

"We have recently had occasion to allude to the deplorable lack of a proper understanding of the true principles of architecture evinced by modern architects, and, as a necessary corollary, by the architectural students of the day. And an inspection of some of the public buildings completed during the past year, or a critical examination of the work produced by the students in many of the architectural schools throughout the country, will well serve to support our contention that the real essentials of their art are rarely appreciated by either practitioners or students. But it is, of course, unfair to take the latter to task for the fundamental mistakes in planning or proportion displayed in their academic studies when similar offences against good taste and culture are constantly being exhibited by architects who are engaged in the active practice of their profession. Indeed, much of the architecture of our day is, unfortunately, of so pernicious a character that students would be well advised to ignore it altogether, and to base their efforts in design solely upon the scholarly buildings of a past age.

"In addition, students should remember—although as we are well aware it has become the custom to speak with scant respect of architectural scholarship—that no work of a monumental nature can possibly possess what Wren justly described as "the attribute of the Eternal," unless it is fashioned upon the undeviating, true principles of architectural art. Pre-eminent among these essentials are geometrical setting out, good proportion, symmetry, and the sparing and judicious use of features of a merely decorative character.

"It is all-important that the art student should be brought to realize early in his career—and the earlier the better—that no amount of individualism, imagination, genius—call it what you will, will compensate for his ignorance of the grammar of his art. Let him view the bad architectural grammar of the practising architect as he would the grammatical lapses of an illiterate person, and regard them solely as modes of expresion to be studiously avoided.

"Architects have long complained that architecture and the allied arts are seldom appreciated and dealt with in a spirit of sufficient seriousness by the general public. But do architects themselves take their art, or their art education, sufficiently seriously? Surely not, or, to look no further, it would be next to impossible for those who act as assessors in important competitions to make

the astonishing awards which are now of such frequent occurrence. Why, for example, should the jury system of assessing competitive designs, which has proved successful in France and America, break down when it is applied to architectural competitions in this country? It is charitable to assume that the failure of the system—or at least its partial failure—for perhaps, owing to circumstances, it has not yet received a fair trial in this country, is due to the diverse views on architecture held by architects themselves.

"Few are in complete agreement as to the fundamental principles of the art they profess to love, fewer still have any real knowledge or appreciation of the inherent merit of a scholarly design when compared with one of a distinctly outré or bizarre nature. In short, French and American architects are properly trained in the essentials of their art. In England, on the contrary, we are not sufficiently well-versed in the knowledge of our craft to admit that there are any essentials of architecture—or indeed any recognized canons of art. And so, whilst the public is content to accept the glorified builder's work which now, alas, does duty for the expression of the noblest thought in the highest of form, it is unwise for architect or architectural student to utilize these structures as an appropriate means of self-culture and mental progress!

"Fortunately, there is no lack of ability to be found either among architects or students, nor indeed any want of enthusiasm for their art. But the former has been sadly misapplied because the present educational facilities have not yet been sufficiently developed to meet the special requirements of our age. With a better system of training better architectural results will necessarily follow, and the sooner the profession realizes that it must take up the question of education with greater seriousness and thoroughness, the sooner will the art of architecture regain the position it has lost in this country."

Another Flat City.

"The Building News" of London of recent date contained a long illustrated article on the new ocean port of the Argentine Republic. This is situated at the mouth of the river La Plata nearly opposite to Monte Video. The plan, which has been prepared by C. Stanley Peach, F. R. I. B. A., is most elaborate, and may be said to represent the acme of formalism. Yet, that this is no visionary project is shown by the fact that extensive docks are now in course of construction, and that the port is to be made the coast terminus of an important railway. Furthermore, the plans have been approved by the Argentine Government, which has already done much to finance the undertaking. The dock basin will be capable of accommodating the largest vessels in the South American trade. The principal streets are designed to radiate from the docks, while between these main avenues of business and traffic there are planned quieter streets for residence purposes. Some idea of the scale on which the city is planned may be gained from the statement that the avenues are 405 feet wide and the boulevards 246 feet wide; while of minor streets, the narrowest is nearly 33 feet wide. Until required for public purposes it is intended to enclose and permit the private use of much of the space of the wider streets. The main thoroughfares divide the city into fire belts, so rendering any extensive conflagration impossible. An effort has been made to reduce cross traffic to a minimum, and the street plan affords a large number of imposing sites for public and other important buildings. It is coming to be well-known that not only the cities of the United States but those of Europe have much to learn from the great new cities which are going up in South America. To the latter, the new port promises to be a most notable addition. Contemplating the plan, one is inclined to wonder whether the land of architectural opportunity is not soon to lie below the equator.

Treating a Central Promenade.

"A very considerable amount of architectural ornamentation." This is stated to be one of the needs of Commonwealth Avenue, in Boston, in a report which Olmsted Brothers have made to the Boston Park Commission. For a long time the further improvement of Commonwealth Avenue has been a subject of heated discussion, and it was for this reason that the Park Commission asked the Olmsteds to make a study of the situation and report to it just what ought to be done. Theoretically, says the report, the most valuable opportunity which the existence of

the middle promenade affords is that of a vista or formal narrow view with some effective architectural or sculptural object at each end, and framed in, right and left, by rows of trees. But the report continues: "This vista is so long, and especially so narrow with four rows of trees, that it does not appear to us important for good effect that it should extend entirely uninterrupted from Arlington Street to Massachusetts Avenue. We should like to see some form of 'square' formed at the Massachusetts Avenue end which could be dignified and accented by some form of architectural treatment, such as a colonnade or triumphal arch. Such a structure would tend to mass the private buildings which now terminate the vista on a diagonal line." As to the vista in the other direction, which is supposed to be closed by the Washington Monument in the Public Garden, the Olmsteds express the belief that the result would be satisfactory if about three blocks or so were kept free from central monuments, so as to give this view; then "a block with one monument at the middle of its longitudinal axis, or possibly with a monument near each end; then another series of blocks with the center line unobstructed and so on. There would be no objection to a low curbed fountain basin or bed of low plants on the center line of one of the blocks between monuments." The suggestion is made that a pleasing effect could be secured by framing each block with cut stone, either in the form of a low moulded coping diversified by slightly larger piers, or in the form of a very low balustrade, more or less hidden by ornamental creepers, and diversified by ornamental electroliers, entrance piers, etc. It is further suggested that the central promenade might be very slightly lowered at the middle of the plots and moderately raised at the ends of the blocks and "might be carried across the roadways of the cross streets as a continuous pavement or, at any rate, without the irksome break caused by the existing curbs and gutters and the disagreeable interruption of the color and texture of the central promenade due to the existing change to the brick paving of the crossing sidewalks." With reference to the trees, it is suggested that the two middle rows should be trimmed to rather high trunks, "both as increasing the effect of spaciousness in the central vista, and as a recognition of the need of light and air for the good of the grass under the trees." The two outer rows, on the other hand, should, they think, especially on the side toward the roadway, be encouraged to give a fairly low foliage, partly because they will thus partially screen the buildings for persons who are using the promenade. It would seem that such recommendations would generally commend themselves.



COUNTRY HOUSE NEAR PITTSBURGH, PA.



PUBLIC LIBRARY

TERRACE DETAIL—J. N. TILDEN RESIDENCE.
Manitou, N. Y. Albro & Lindeberg, Architects.

American Towns in English Eyes.

Having noted the impressions of one English visitor to the Philadelphia city planning conference, it is interesting to receive those of another. It will be remembered that Thomas Adams, of the Local Government Board in England, was struck by the failure heretofore of American city planning to consider seriously the housing question, a failure which he considers, probably justly, as a radical defect. Raymond Unwin, writing in "Garden Cities and Town Planning" magazine, the organ of the English garden cities, takes the same position; but he is struck particularly by our neglect of the importance of light, to say nothing of sunlight, in the building up of our cities. He remarks, with an exclamation point, that an improvement advocated by housing reformers in New York is "that the gas shall be kept burning all day on the stairs and landings of the tenements;" and he relates that in his excellent room in the Bellevue-Stratford Hotel in Philadelphia "it was necessary to use the electric light all day because sufficient daylight could not penetrate the room from the deep well upon which it looked. This was on the ninth floor, so what it would be on the lower floors may be imagined!" Another interesting comment in his article is the following: "One expects to be shocked by the skyscrapers and to be impressed chiefly by the monotony and lack of interest in the checker-board type of street plan which is that most commonly found in American, and indeed also in Canadian, towns. But . . . in many towns, where buildings are of all heights and characters, from the old two or three-story building to the ten or sixteen-story modern store or the thirty or forty-story skyscraper, alternating irregularly one with the other and exhibiting all imaginable characters of treatment, one is indeed rather thankful for the straightness and regularity of the streets, as being the only feature which gives a sense of order to the whole."

Misuse of Decoration.

Some good things, which there is need of saying, were contained in an address delivered by Frank Alvah Parsons, director of the New York School of Fine and Applied Art, before the convention of the American Federation of Arts in Washington. The paper has been published in "Art and Progress." Its subject was Art in Advertising. Mr. Parsons remarks that he saw last winter "the same ornament, from the French Louis XV. style, advertising caskets, Oxford Bibles, a dinner at the Waldorf, and a machine factory at Bridgeport." He says: "People believe that so long as a piece of ornament is extracted from any place and put on any object, the thing is decorated; and it is the style to decorate. This is seen in the work of the interior decorator. There is poster decoration and plate decoration; chair and church decoration. . . . Anybody who has money will pay him to decorate as long as he puts things on things, and in great variety. Remember this, when decoration exists for itself, art moves out; when decoration exists for the sake of the ornament it exploits, art is no longer present; when decoration exists for the thing it represents, and when it lends beauty and charm, then it deserves its name and art is present." Again, he says: "To strike at the root of bad advertising is to strike at the root of pictorial naturalistic representation misused. . . . We have been taught to go to pictures for beauty, whether there was beauty there or not, until wall papers and carpets and clothes and calendars and all such have become picture books of naturalistic people, naturalistic objects, all of which are bad from their beginning both in conception and technique. Anything which teaches that pictures may be applied to, or stuck on to, or woven into, material for which they never were suited, and into which they never should go, is bad art—if there is such a thing as bad art."

Great House to be Saved.

The gift by the heirs of the late D. B. Wesson of his home in Springfield, to the Connecticut Valley Historical Association, is an event in the annals of architecture as well as in those of local history and public spirit. The mansion is not only the show place of Springfield, but is one of the finest in Massachusetts. A condition of the gift is that a hundred thousand dollars be raised as an endowment fund for maintenance, but that will doubtless be forthcoming without great difficulty. When it is, the society will be splendidly housed indeed. The million dollars which is said to have been spent on this estate, and the substantial fortune which has gone to the founding of the Wesson Hospital, were made, it is interesting to reflect, by the manufacture of revolvers.

An Exhibition in Providence.

In announcing its third exhibition, to be held in Providence, Oct. 21 to November 4, the Rhode Island Chapter of the A. I. A. declares its ambition to make it a worthy commemoration of the two hundred and seventy-fifth anniversary of the founding of the province. The circular says, in part:

"On this anniversary year of its founding, Providence, rapidly expanding beyond its own restricted limits into a great metropolitan community, suddenly perceives the dawn of a new era in its development. Many causes are combining to bring about a physical transformation that will be almost startling, but whether this transformation shall be wrought with wisdom and intelligence; whether it shall result in the thoughtful development or the ruthless destruction of natural assets; whether it shall contribute to efficiency and public happiness, or squander human energy in its planless bulk, the near future will decide. Suddenly it realizes that its happy-go-lucky career is about ended. Its streets pitifully inadequate, even for the present generation, must be heroically transformed. The pleasant walks, the open fields and groves and playgrounds where the preceding generation freely revelled, have all but disappeared; and the cheerful home surroundings of the past are obliterated in a vast maze of sordid tenement areas, and planless thoroughfares. And with the realization come a multitude of public projects rather bewildering in their magnitude and variety but sadly overlapping, incomplete and unharmonious. . . .

"The opening of the Barrington Parkway is an important item, in the carrying out of the comprehensive Metropolitan Park project. The beginning or extension of a more or less comprehensive system of neighborhood playgrounds, school gardens, municipal baths and public comfort stations, the purchase of the historic site of Fort Independence, the recent completion of a splendid filtration plant for all the city water, the complete extension of the sewer system to the remotest corners of the city and its connection with Pawtucket, the clearing of the little rivers that run through the city and the enormous enlargement of what was previously the most extensive sewage disposal plant in America, are all suggestive of growing regard for happiness and health. The urban transportation problem is being scientifically studied; the city lighting is to be comprehensively improved; tree planting on the public streets is going on rapidly; the better methods of street cleaning are receiving unusual attention. The city has at last discovered its almost unsurpassed commercial possibilities and great harbor works are being pushed by the city, state and nation, to provide for transatlantic commerce. An important line of foreign steamships has begun operations and one of the greatest of transcontinental railroads has "filed its location" to make Providence its southern terminus and connect it by through lines to the Pacific Ocean. The street system, recognized as inadequate, is receiving attention, and multitudes of plans are being suggested by official commissions and private citizens to provide better East Side approaches, cross-town streets, down-town thoroughfares and outlying boulevards."

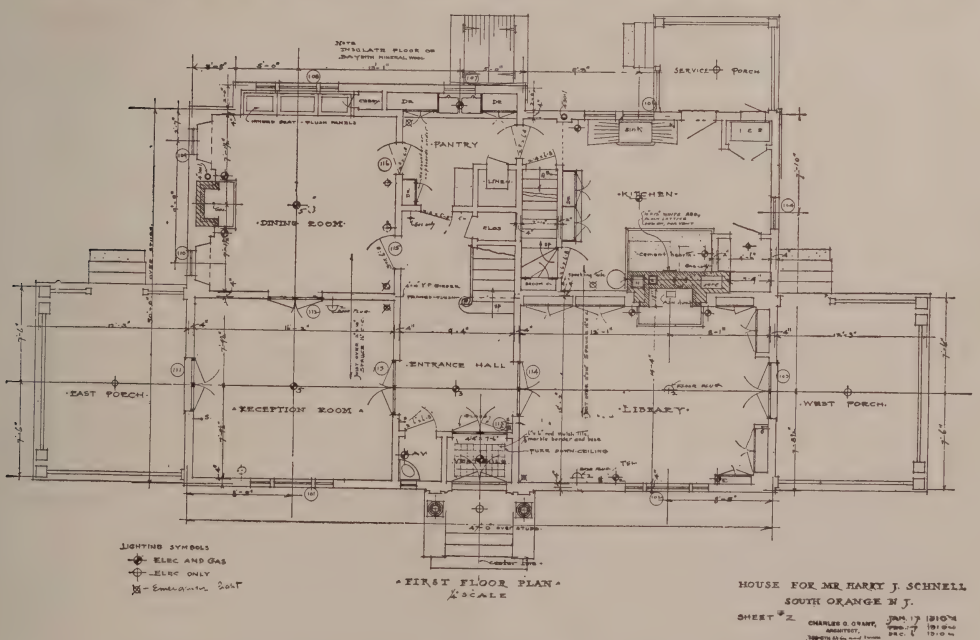
After recounting the things which the chapter believes should be done in Providence, the circular says: "Other cities have had similar problems which, in many cases, have been successfully solved. The primary object of the forthcoming exhibition is to gather together as many as possible of the solutions of city planning problems of the cities of America." Another feature of it, however, which promises to be of great interest, will be the section devoted to the history of architecture in Rhode Island. Here will be gathered photographs and drawings illustrating architectural work in the State since the colony's foundation. As Rhode Island is exceptionally rich in colonial work, this should be particularly valuable.

A Dusseldorf Competition.

Invitations to participate in the competition for planning the new capital city of Austria, are supplemented by advertisements giving formal notice of a "general competition for the purpose of acquiring a plan of extension of the city of Düsseldorf." The first prize is to be 20,000 marks; the second, 15,000; the third, 10,000, and the fourth and fifth, 7,500 each. In addition, a substantial sum has been set aside for the purchase of plans, if the jury shall so recommend. The jurors include, besides eight officials of Düsseldorf, such well-known authorities as Professor Guriltt of Dresden, Professor Fischer of Munich, Dr. March of Berlin, and Dr. Hegemann of Berlin—men whose award will be an honor indeed. The plans must be delivered by July 1, 1912. Conditions and program may be had by addressing the chief burgomaster.



ELEVATION.



First Floor Plan.
HOUSE FOR MR. HARRY J. SCHNELL, SOUTH ORANGE, N. J.
Charles C. Grant, Architect.

Utility Plus Beauty.

An article which gains not a little of its interest from the vehicle in which it appears is one lately published by the "Scientific American" on the utility of beauty. It remarks on the growing appreciation that in works of architecture and engineering there is no necessary antagonism between the useful and the beautiful. The writer illustrates his point by referring to the new terminals of the New York Central and Pennsylvania railroads in New York City. He remarks that the early plans for the Grand Central Station showed a twenty-five story office building, towering above the station proper. He says: "Nevertheless, upon further consideration, the company decided to forego the large financial profits which could have been secured from a building of this character, in favor of the more beautiful and dignified structure." As to the Pennsylvania terminal, he observes that it is a "monumental classic structure barely seventy feet in height," and says: "Here also, had the company chosen to do so, it could have derived a princely revenue by erecting a towering building upon the site, 400 by 700 feet square." In addition, he remarks, that "when the architects of the newest New York office building urged upon the syndicate who are financing the structure the advisability of setting the front walls of the building well back from the columns of the loggia near the top of the building, and also proposed to run up the pyramidal roof in solid granite, free from windows, the committee, in spite of the fact that much very valuable rentable floor space would be lost, were willing to make the sacrifice for the sake of the gain in architectural effect. The concession was made on the understanding and recognition of the fact that the modern building which possesses architectural beauty and dignity is preferred by prospective tenants." All this is well said, but perhaps a word is due also to the architects who had the courage to present such ideals to their clients.



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THE ARCHITECTVRAL RECORD

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RUSSELL F. WHITEHEAD Associate Editor
RALPH REINHOLD Business Manager
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Photo By Wm. H. Phillips.

LOOKING THROUGH AN ARCH OF SAN MARTIN
DOWN ONTO THE PLAINS, TOLEDO.

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TOLEDO, THE OLD SPANISH CAPITAL IN THE WILD GORGE OF THE TAGVS

BY M. STAPLEY
PHOTOS BY A. C. BYNE AND WM. H. PHILLIPS

THOUGH ONE KNEW not a word of Toledo's remarkably eventful story, nor could tell a Gothic cathedral from a stucco barracks, he would still stand awed before the grim old town; and this because of the peculiar, desolate beauty of the dark, river-girt, granite rock on which it is built. As a picture it is superb—a gray, petrified, medieval episode set off by the Arizona-like coloring in the plains beyond. And if, in the picture, one can distinguish the Moorish, Mudejar, Gothic and Renaissance buildings that shoulder each other atop of their rock, and the Roman and Visigothic fragments still clinging to its steep sides, for him the compendious impression of Toledo is curiously splendid.

Another of its attractions is the fact that Toledo was the workshop of that extraordinary genius, El Greco, and that she still possesses a goodly number of his paintings in the recently opened Museo El Greco. This museum is the very house in which the great artist lived and worked; and, besides being the most ideal place for exhibiting his canvases, it affords the unique opportunity of inspecting a beautiful though unpretentious example of Toledan sixteenth century domestic architecture.

More than all this need hardly be said to prove that Toledo is a place to see. But I cannot pass over the Oriental aspect of its narrow, tangled streets and alleys, steeply rising and falling. The rumble of wheels is never heard in them; and frequently even the little paniered burro could not turn a corner if the angle of the house had not been accommodatingly scooped out for him. The only open plaza of any magnitude is the Zocodover—the rest of the town being a compact mass of houses, churches and monasteries all caught in the loop of the Tagus that is slung around the base of the rock like a lasso of brown rope.

The Romans captured Toletum two centuries B. C., and the Visigoths took possession of it in the sixth

century A. D. But of these first two civilizations no architecture remains intact, for the Visigoths used Roman structures for their own quarries, and the next race, the Moors, used Visigothic palaces in the same way. I will not pretend that the vast Circus Maximus down past the Paseo de Madrid is a particularly interesting Roman ruin. But it is worth going to, especially if one could meet there, as we did, an erudite young Toledan of twelve who quoted Voltaire, and who harrowed our blood by describing the sentences of the Inquisition carried out in that very spot. Surely that arch-fiend, Torquemada, must have chuckled over his apt selection of a pagan arena for the scene of his own Christian brutalities. Several arches of the enormous structure still stand complete—lonely proofs of the prosperous, sport-loving populace that used to fill the place.

But as specimens of Roman construction the piers of the impressive Alcántara Bridge are more interesting to the architect. The bridge spans the Tagus in one large and one small arch with a tower at each end; but all save the piers are of Alfonso the Learned's day —the thirteenth century. The far-projecting buttresses, terminating in a sharp angle, bear testimony to the solidity with which the Romans always met a violent current, either in Spain or in Italy. Characteristically Roman though these foundations are, some archæologists claim that the so-called Aqueduct, whose piers are a little farther along the banks, was the only bridge built by the ancients at Toledo.

No less imposing, though it lays no claim to classic origin, is the bridge on the opposite or western side of the city, the Puente de San Martiń. The gorge of the Tagus is wider and wilder here, and five arches span it, the central one being a hundred feet high. Each end is guarded by a huge gate-tower, according well with the grim nature of the scenery. George Street, the architect who first revealed Spain to the profession, got hold of a quaint story in connection with the building of San Martiń. "The engineer perceived, while the work was in progress, that as soon as the centres were removed the arches would fall, and confided his despair to his wife. She contrived to set fire to the centering, and, when the arches fell together, all the world attributed the calamity to the accident of the fire. When the bridge had been properly rebuilt, she confessed her proceeding to Archbishop Tenorio (1380), but he, instead of making her husband pay the expense of rebuilding, complimented him on having a wife of wit." The architect's second venture was an improvement, for the structure still stands firm against the mighty floods of the Tagus.

But between the building of these two splendid bridges—Roman and Spanish—two other races had been leaving their ineffaceable imprint on the aspect of the great granite rock. These were the Visigoths and the Moors. The architecture of the former was called by the Spanish, and very properly *Obras de los Godos;* but to literally translate this phrase would create confusion with the well-established misnomer *Gothic* in architecture. Though these "works of the Goths" have disappeared, many a Visigothic column, with beautifully carved capital, may be seen in the mosque, now called *El Cristo de la Luz,* and elsewhere. Of the palace of King Wamba, who built the walls and did so much to beautify the town, fragments can be traced in the Renaissance Hospital de Santa Cruz, where the good woman who shows it will let you wander at will. Arab chronicles tell us that the Visigoths had splendid buildings and splendid works of art, and attribute to them the horse-shoe arch and the double horse-shoe (*ajimez*) window so generally and erroneously supposed to be of Moorish origin. One treasure at least of the Visigothic period has come to us intact—the barbaric but beautiful *Guarrazar* crowns, dug up outside Toledo some half century ago and now partly in the Armory at Madrid and partly in the Cluny.

Early in the eighth century the great Moslem invasion swept the Christian Goths farther north where their remnants, consolidating finally with other



Photo By Wm. H. Phillips.

THE ALCANTARA, THE ROMAN BRIDGE OVER THE TAGUS, AND THE WINDING APPROACH TO THE CITY ABOVE.



SAN MARTIN, THE SPANISH
BRIDGE OVER THE TAGUS, TOLEDO

tribes, made the Spanish nation and built those early Romanseque churches that are amongst Spain's most interesting architectural efforts. Toledo naturally has none of them to show, being filled manwhile, as it was, with Moorish palaces and mosques.

The Arabs brought no architecture, properly speaking, to Spain. They were not constructors, nor did they show any skill in the arrangement of plans; but in ornament they were perfect. "Had the inhabitants of Toledo from the eleventh century been French, or any Celtic race," says Fergusson in his "History of Architecture," "the combination of their constructive skill with the Moor's taste in detail could hardly have failed to produce the happiest results. As it was, the style died out, but not without leaving some remarkable specimens of architectural art, though on a small scale. These were also only in perishable plaster, a material which no architectural people would ever have employed." The essence of Moorish ornament was derived from Byzantine art. When, after the Reconquest in the eleventh century, Moorish workmen were employed by the Spanish to apply this same decoration to Christian buildings, the blending of Moorish and Christian art was named the *Estilo Mudejar*. Toledo is rich in good examples of both Moorish and Mudejar.

The most striking Moorish edifice is *El Cristo de la Luz*, the little brick mosque, which Alfonso VI. (who, by the way, had just married a Moorish princess) immediately consecrated upon capturing the city, by causing mass to be read there. Only the nave and aisles of El Cristo belong to the original Mosque Bib-al-Mardom, the transept and apse having been added later. The usual Moorish brickwork of interlacing arches may be traced on the outside, in spite of alterations; and the usual horse-shoe arches abound inside, many of them springing from fine old Visigothic columns; but the interior is not helped by the new plaster ceilings nor by other unwise "restorations" that constantly afflict it and the sister mosque, known as the Mesquita de las Tornerias.

Across the Tagus are the ruins of a Moorish castle built, according to legend, by King Galafre for his beautiful daughter, Galiana, beloved of Charlemagne. This later became the castle of the ancient Guzmans and is referred to by Sancho Panza. The ex-empress of the French, Eugenie, descendant of this famous family, is the present owner and lets the ruins out in tenements to muleteers and peasants. Though I am one of the few who ever traveled in Spain without growing sentimental over the Moors, or without the least tendency to rave over Moorish art, still I confess to some regret at seeing smoky lamps and still smokier wood fires blackening the beautiful *artesonado* (coffered cedar wood) ceilings and the delicate plaster arabesques of the walls.

Mudejar buildings, the next style in order after Moorish, are brick, for the brickwork in which the Moors excelled continued to be long in favor in Toledo, in spite of there rising, in the midst of the city, a grand church in an utterly different style, the construction of which, lasting from the thirteenth to the middle of the sixteenth century, brought a constant succession of French, German and Italian artisans to work in the city. Oddly enough, too, the cathedral chapter appropriated one of the finest Mudejar palaces of the city as the workshop for these Gothic artisans. It was the present livery stable, called El Taller del Moro, whose rich patio and vast central salon, arches, ceilings and wrought plaster walls are still shown to admiring visitors. Even after Christian architecture *did* prevail in the late fifteenth century, the *Mudejar* influenced some of its features, such as domes and vaults. During all this time there was an immense population of Jews in Toledo, and they, too, built their synagogues and their palaces in Mudejar brickwork.

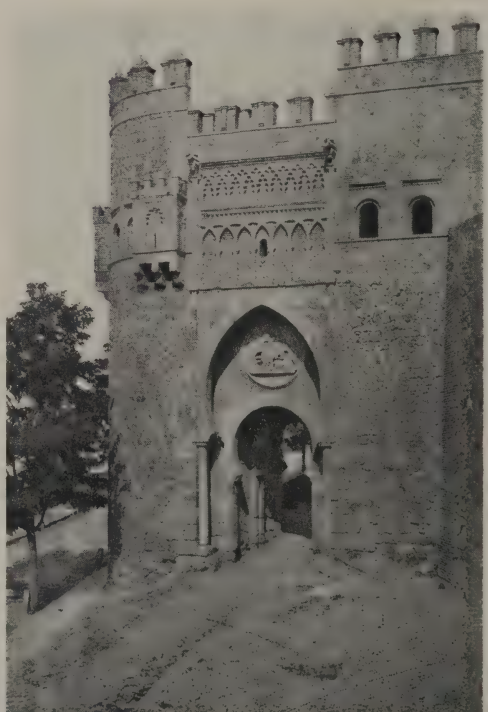
One of these synagogues, now called El Transito, is the completest specimen of Mudejar to be seen in Toledo. It was built by Samuel Levi, Peter the Cruel's Jewish treasurer, and adjoins Don Samuel's own palace (which later became the residence of El Greco, already mentioned). Poor Don Samuel was bad-



Mudejar Brickwork and a Door Now Filled In.

ly treated by his royal master (in fact, every one was, except the lovely mistress, Maria de Padilla). His beautiful synagogue was just being traced with florid Hebrew inscriptions that praised Levi for his religious zeal and Peter for his humanity in protecting oppressed Israel when the "humane" protector ordered his faithful banker to be put on the rack until he should tell where his treasure was kept. Don Samuel died of it. The synagogue was straightway dedicated to Christ, and one questions whether its acquisition caused as much satisfaction to the Kingdom of Heaven as did the acquisition of the Levi family's money and estates to the Kingdom of Castile. The ex-synagogue contains a fine *artesonado* ceiling—worth going up to the interior arcade to examine, for the *Mudejares* were always exceedingly cunning carpenters. "The Saracens," to again quote Fergusson, "never attempted a vault or a dome, but were always content with an easily constructed *wooden* roof calling for no ingenuity to design and no thought how to convert its mechanical exigencies into artistic beauties." The wooden roof of El Transito (called *artesonado* because its form is like an inverted trough) has coupled tie-beams across so beautifully carved that one forgets they have no great constructive merit.

There were, of course, many Christian churches built in Mudejar—notably San Ramon and Santo Tomé, with their beautiful brick towers. (The latter, by the way, still holds El Greco's masterpiece, the Burial of Count Orgaz.) But where one can most admire the trickery of Mudejar brickwork is in the two ancient gates of the city. These are the Puertas del Sol and de Visagra, built about 1100 and 1550 respectively. Whereas other structures are insignificant outside, reserving all embellishment



The Gate of the Sun, with Roman and Spanish Stone Work, Mudejar Brick Work, and Visigothic Columns.

for the interior where the traveler cannot always get access, these two old gates with their towers carry their beauty outside. It is a sturdier beauty than that of intricately patterned Moorish plaster interiors—at least it is to the architect, who is glad to survey their frank, "unrestored," brick walls.

One more Mudejar structure, a dwelling this time, must be visited. This is the Levi-El Greco house mentioned, recently restored and presented to the city. Its making over is irreproachable; only old material from demolished houses in the neighborhood has been used; and, as the aim has been to assemble in it only objects contemporaneous with El Greco, one is thus able to see how a Toledan gentleman lived in the sixteenth century. More than this, the Marquis de la Vega Ynclan (a member of our Hispanic Society of America), who made the gift, has donated all his own El Greco canvases and has obtained the fifteen formerly in San Juan de los Reyes, to be placed in the house. A more fitting memorial to its former celebrated tenant cannot be imagined.

This tenant, whose real name was Domenico Theotocopuli, was a strange man. There are legends of how he always had musicians to accompany him at his meals; of how he kept great state in this house, gathering the important men of the day there; and Toledo was full of cultured men, who preferred to live at the court of that genial gentleman, the Bishop of Toledo, rather than at the court of the gloomy Philip II.,



A TOLEDO BACK YARD.

(which monarch, by the way, had refused to employ El Greco at the Escorial).

For over two score years—till his death in 1614—"the Greek" lived in Toledo, painting to suit no monarch but himself; or, when he was not painting, he was planning buildings or designing altarpieces (*retablos*) and even carving them. When he first came, he painted as the Italians painted with whom he had associated in Rome; but, as was natural in a man of marked peculiarities, he

gradually developed a more personal manner—an elongated way, so to speak, of seeing the face and figure. In short, he so daringly disregarded drawing that the story subsequently sprang up that he must have been mad. Yet these long visaged, sombre portraits of the men who gathered socially in that very house are among the world's great masterpieces—of powerful charm, difficult to analyze. No more sympathetic place to study them could be dreamed of than this charming little Mudejar house where El



GARDEN ENTRANCE TO THE EL GRECO HOUSE AND MUSEUM.

Greco lived and worked; and, if in addition to visiting it, one has the good fortune to meet there the enthusiastic donor of the museum, his pleasure in El Greco will be considerably augmented.

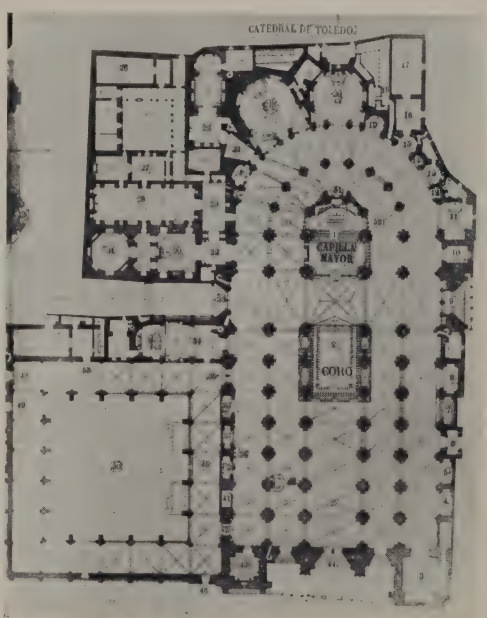
All this time the great Gothic monument was steadily rising. It was in the early French style, but planned on a scale larger than anything ever attempted in France. It stands on the site of King Reccared's Visigothic church which the Moors (after praising in elaborate stanzas) pulled down to make room for a mosque. In this mosque the Bishops of Toledo, primates of all Spain, held service for one hundred and fifty years. Then Ferdinand III., Fernando El Santo, said it was shameful to see the Christian service celebrated in a Mohammedan temple. So he tore it down and started the second of the three mighty Gothic cathedrals, Burgos, Toledo and Leon, with which he enriched his country. Spain owes a great debt to this king who was so ready to admit the superiority of a foreign architecture and to invite Frenchmen to come and teach it to his people. It was, as George Street puts it, "Fernando's mighty protest against Mohammedan architecture."

Fernando laid the cornerstone of his "protest" in 1227. Until 1290 Pedro Pérez (who, in spite of his made-over name was *not* Spanish) directed the works. He was probably French, the nationality of Toledo's archbishop at the time. In fact, there was a perfect mania in Spain for everything Gallic, and people referred to France as *"the* Na-



THE PATIO OF EL GRECO'S HOUSE.

tion." In the next century we find a further array of foreigners at work. Burgundians, Germans, Brabanters; and in every case the northern name has been made into a southern one. Jan Van der Eycken became Anequin de Egas; Johan Waas is on the pay roll as Juan Guas, etc. Towards the end of the fifteenth century however, Spaniards had learned Gothic traditions, and themselves carried on the work, allowing, as was inevitable, some Mudejar to creep in. Not until the Renaissance period were the towers finished. El Greco's son added the cupola to one of them. The other (and the better) would immediately suggest to any American architect a *partie* for a Gothic skyscraper. With its unadorned base, its second stage treated with vertical panels, and, lastly, the pinnacles and lantern, it is a splendid study in the upward increase of detail. One-third of the way up is a polychrome, horizontal band with, just above it, pointed arches with cream-colored caps and blue disks in the tympana. This strange union of Oriental with Gothic is wonderfully pleasing and suggests no end of possibilities for modern work.



A PLAN OF TOLEDO CATHEDRAL—NOW IN THE ARCHIPISCOPAL LIBRARY.

The exterior of the cathedral, much hemmed in by houses and connected by a bridge with the bishop's palace opposite, is in no way remarkable; but this very hemming in, and the frequency of bits of Spanish detail, seem to put it thoroughly in place. Viewed from the cloisters, which are full of exotic vegetation, it seems even quite Spanish. The inside is most noble and so French that one at once thinks of Bourges cathedral, which, however, is less harmonious in proportion.

One Toledo feature has been so much more expertly treated than in any French cathedral that it deserves a paragraph of its own; this is the vaulting of the ambulatory. A glance at the accompanying plan instantly reveals how the vaulting piers so radiate from the back of the Capilla Mayor that each pier of the latter becomes a centre for *two* piers of the first ambulatory and for *four* piers of the second, by which ingenious arrangement the large panels of the vaulting retain both their rectangularity and their simplicity. Another feature different from the French prototype is that the characteristic Spanish placing of the *Coro* in the nave has been followed. The screen around the *Coro* is, I should say, the most gorgeous in Spain.

Indeed, the whole interior is sumptuous beyond all telling: magnificent stained glass, rich sculpture, inimitable wood carving in the choir by Rodrigo "the German," a superb bronze lectern and bronze pulpit, splendid tombs, great wrought-iron *rejas* (grilles), a large *retablo*, carved, painted and gilded. Then there is the captivating statue of *La Blanca* "the pure," variously described by enthusiastic admirers as "gloriously beautiful" and as "without exception the finest Gothic statue in existence." I do not know its author; but the other famous statue, or rather statuette, the St. Francis of Assisi, that was long attributed to Alonzo Cano, is by Pedro de Mena of Granada. It closely resembles de Mena's unpainted wooden statuettes in Malaga cathedral, which are considered the most singular and remarkable products of Spanish, if not of all, modern sculpture. St. Francis is a ghastly



THE CATHEDRAL OF TOLEDO.

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PORTRAIT OF BISHOP COVARRUBIAS—
BY EL GRECO.

ascetic type, but of such forceful appeal that, even in spite of its small size, one feels a living fanatic before him groaning in spirit. Paintings are not plentiful in the cathedral, but El Greco and Goya are there; moreover, there are tons upon tons of rich vestments, tapestries, rugs, communion sets and other art treasures to prove Toledo's wealth and taste in her imperial days. Yet these are only what were saved after the rifling of the cathedral by the French in 1808!

Toledo's only other Gothic structure of any importance is the convent church of *San Juan de los Reyes,* founded by the Catholic kings in 1476. Isabella loved the rocky city on the Tagus and meant the church to be their burial place but, after Granada was taken, decided upon it for the royal mausoleum; the building of San Juan consequently languished along until the seventeenth century and ended with a strong leaning towards Renaissance forms. Both church and convent were much damaged by the French and are now shuddering under something still more ruinous—an inefficient and unsympathetic restoration. And yet, through all it has kept considerable beauty, particularly in the cloisters, which are an excellent expression of Gothic's most fantastic and unconstructional aspect. The great iron chains festooned around the granite walls of this church were struck from the Christian captives liberated by Isabella at Granada; and though not sanctioned by architects, they add not a little impressiveness to the exterior. The convent is now the provincial museum. Unfortunately, the roofs threaten to tumble in on the fine Flemish pictures. Moorish ceramics and



FIREPLACE AND IRON DOGS IN THE
EL GRECO HOUSE.
Chimney pieces are seldom seen in Spanish Houses.

swords in it, and one wishes that the money spent in the so-called restorations were devoted merely to the very practical business of patching the roof.

When the next architectural period—the Renaissance—came to Toledo, the great city was already in its decline. Its 200,000 souls were dwindling to the present 20,000. Its real rulers, ever since Castile possessed it, had been not kings, but cardinals of all Spain. Not only in Toledo but in many other cities had these built universities, hospitals, churches, bridges, as well they might with an annual revenue amounting to over 300,000 ducats!

The causes that led to their downfall do not belong here. Suffice it to say that,



PORTAL OF CARDINAL MENDOZA'S HOSPITAL OF THE HOLY CROSS.

in spite of the church's reverses, its prelates were still wealthy enough when the Renaissance (called Plateresque in Spain) came, to build some fine monuments in Toledo. Chief of these is Cardinal Mendoza's Hospital of the Holy Cross. The plan is a Maltese cross. No one standing at the intersection of the arms can deny its impressiveness. In addition to the cross and parallel to its lateral arms is the street façade, with a fine patio, most interesting in detail, between. It is here that King Wamba's Visigothic columns do excellent service.



FAÇADE AND CORNER OF THE HOSPITAL OF THE HOLY CROSS.

Over the cross is a beautiful cedar ceiling, deeply coffered and flat in form, with the corners brought down at an angle of forty-five degrees.

For this type of building I know of no cornice more interesting than that on the street façade of Santa Cruz. It is unique in its detail. The architrave, formed of cavetto, and beak moulds with alternate blocks and rosettes in the cavetto; the frieze, adorned with Maltese crosses in high relief on hemispheres; the usual bed moulds, replaced by large dentils in a great cavetto; the soffit, enlivened by very flat little rosettes close together; and the crowning moulds, made interesting by the shadows of the tiles—all go to form a cornice of most unique detail.

Mendoza, *"El Gran Cardenal de España"* had decidedly baroque taste, for when that excellent Flemish architect, Enrique de Egas planned the severe and finely proportioned front of the cardinal's other Hospital de Santa Cruz, in Valladolid, his ostentatious patron called it a poor, wretched production and would not have permitted it to be built had not the king insisted on liking it. But Mendoza died in 1495, just after founding the Toledo Santa Cruz, so that Enrique was able to build a severe façade without fear of offense. Perhaps his noble employer's ghost bothered him at times, though, which would account for a somewhat overloaded portal. But the rest is beautiful.

Another Renaissance hospital is that of Cardinal Tavera, dedicated to John the Baptist, and lying outside the walls to the north. It was begun by a Spanish architect, Bustomente, in 1541, and con-

tains the last work of the Spanish sculptor, Berreguete—the tomb of the founder. Its great retablo is by El Greco. El Greco also remodeled the fifteenth century Town Hall, or Ayuntamiento, into pure and severe lines, uninfluenced by Spanish Plateresque. On the wall of the staircase here are some verses addressed to municipal authorities that might fitly be printed in our own City Hall, if only they would be heeded:

"Good gentlemen of high forbears
Who govern Toledo City
As you ascend these civic stairs
Abandon all nepotic cares,
Fear, greed, and undue pity.
Think only of the State's behoof
Not of the gain that lureth:
Since you're the pillars of the roof
Which God provides, be yours the proof
That honor still endureth."

One more Renaissance structure, and one dominating everything else by its foremost position on the very edge of the high granite rock, is the Alcazar. It has been so often burnt that little remains, except the austere outer walls, to show the work of Juan de Herrera and of Alonzo de Covarrubias; but Herrera was in truth the greatest architect of Spanish blood who ever lived, though it would be fairer to judge him by his work at the Escorial, where the best years of his life were passed, than by the mere husk that is left at Toledo. Nevertheless, the mass of the Alcazar is wonderfully imposing, seen from the Alcántara Bridge below.

It is quite the fashion if you write about Toledo to complain about the demolishing of certain old homes and the erection of less picturesque but far more comfortable dwellings. These protests usually come from some foreigner stopping at the only steam-heated, shower-bathed hotel in the town—the Castilla. Such remarks "do not discover much profundity nor penetration," as the great Dr. Johnson would say. Even Toledans, the very few who can afford to, may like steam heat and running water, and not be abused for it. The marvel is that anything like modern comfort and sanitation can be supplied at all, when we consider that the site of the city was chosen over two thousand years ago, and for strategic reasons only. That engineers can make the town livable is astonishing. The task of sanitary engineer or city surveyor in Toledo is herculean, and, were the town rich instead of desperately poor, I should say he was fairly entitled to a flat salary plus. Why pretend to despise the electric light that has superseded candles in old Toledo? Is there not, after all, something beautiful in contemplating the little power station that, clinging so desperately to the rock close beside the massive bridge of Roman antiquity, feeds the town with light snatched from the swirling waters of the Tagus? Let the sentimentalists be comforted; all the broad streets and electric light that money can buy will never move the city from its towering rock. The sight of it will always lift the heart. Toledo is all of the past, but she is justly proud of that past, and she still keeps her crown—a magnificent cathedral second to none in Spain.



AN OLD TOLEDO SWORD INLAID WITH GOLD—IN THE TOLEDO MUSEUM.



PATIO—RESIDENCE OF MRS. E. H. HARRIMAN,
ARDEN, N. Y. CARRERE & HASTINGS, ARCHITECTS.


PORTFOLIO
OF
CVRRENT ARCHITECTVRE



Exterior.



Interior.

GARAGE—W. J. MATHESON, ESQ.

Fort Hill, L. I. Clinton Mackenzie, Architect.

BOSTON PUBLIC LIBRARY



GARAGE—W. J. MATHESON, ESQ.
Fort Hill, L. L. Clinton Mackenzie, Arch't.



DETAIL OF DORMITORIES—WASHINGTON UNIVERSITY.
SAINT LOUIS, MO. COPE & STEWARDSON, ARCH'TS.



ENTRANCE DETAIL—DORMITORIES—WASHINGTON UNIVERSITY,
SAINT LOUIS, MO. COPE & STEWARDSON, ARCHITECTS.



RESIDENCE OF THOMAS NELSON PAGE, ESQ., WASHINGTON, D. C.

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"THE CLIENT"

BY ELLIS PARKER BUTLER

ILLUSTRATIONS BY J. M. ROSÉ



THERE IS in the Latin Quarter, at Paris, a corner where a man may sit at an iron table and drink beer at ten cents a glass. *"Oon Bock,"* you say to your waiter—or you say *"Youn* Bock," or *"Un* Bock" (as you would say "unbutton"); but how you say it matters little, for men come from all parts of the world to sit on that corner and be bocked—and the waiter brings the beer. The waiter can understand the word *bock* in a thousand languages, and, if he does not understand, he brings a bock anyway. "What the devil!" (I'm translating from the French) "Sacred blue!" says the waiter. "If a bock isn't what the gentleman wants, some gentleman will be wanting a bock immediately (*"toot sweet"*—I always translate that as "immediately")—so I shall one procure." And he does—in a tall, thin glass, set on a thick, small plate with "10" printed on it so that you need not drink bocks all afternoon under the impression that they are only "5."

"Ah ha!" you say, "but I know that corner *café*. I remember sitting there when that tall, lithe tigress of a girl in yellow drew back her head and stuck out her chin and spat in the face of that bunch of corn-silk whiskers."

"Come voo vooley!" (which is French for "As you please!") but just the same you and I are probably thinking of different corners. As nearly as I recall the statistics, there are two of these corner cafés in Paris for each native-born inhabitant. The little iron tables are set here and there on the sidewalk, encroaching on the right of way, just as the Fifth Avenue stoops did a year or two ago, and the slick looking Parisians sit at the tables, awfully hairy and well coated above the table, and awfully bumly panted and cheesily shod (Bowery-esque terms run in here to show how broadly I have travelled) beneath the table. From their mainland along each side of the *café* the tables jut out into a cape at the corner, and at the tip table at the tip of the cape I ran across Fritz.

Fritz, b' gosh! (Pardon the Indianian cuss word. When a man travels, he picks up such quaint terms). Yes, sir, Fritz—dear old Fritz, who was studying at the *Bozark* when I was snoozing at the *Sorc-bun!*—good old Fritz, who ate with me at Madame Della Roo's *pong-seong*. What ho!

Thought he had set up architecturing on his own account at Montclair, New Jersey! And here he was humped down before a tin table, where he could gaze in all directions at once, with a slouch hat drawn over his face, and his form hidden beneath a "Beloved Vagabond" cape. He looked like a figurehead ready to be spattered by the spray. "To the dickens with the October Paris," he seemed to say, "let her rain! I'll sit here rain or fog, drizzle or shower. Leave me alone."

For he was all alone at the small iron table at the tip of the corner. The other tables stood in the chill drizzle, with little pools of water in their sooty white surfaces, but no one sat at them. All alone Fritz sat at the tip table of the corner, humped over his bock, staring gloomily into the rain. One sick looking waiter stood back against the building, like a wet rooster with the pip, and kept an eye on Fritz, probably to keep

him from stealing the tumbler, for a little dribble of water ran from the brim of Fritz's cap into his glass and replenished it with liquid more rapidly than he drank. It was a sort of perennial bock.

Of course, I slapped him on the back. That is the true American salutation. The water splashed from him as if I had struck a sponge, and he started guiltily. I believed he was going to spring to his feet and run, but when he had cast a startled glance at me he breathed a sigh of relief.

"Oh, it's you!" he said. "I was afraid it was she!"

Shershay lay famme, as the French say! I dropped into the seat of the water-catcher that was a chair and smiled at Fritz. "*Gahsong, doo bock!*" I said, and then, to Fritz: "Well, you old plan-drawer, what you doing over here?"



"HUMPED DOWN BEFORE A TIN TABLE."

He looked around cautiously.

"She's a blondish, youngish woman, well busted and hipped," he said, "and brown eyes. Youngish and blondish, and—let me know if you see her coming."

"Love affair?" I asked.

"Nerves," he answered, and held up his hand. It trembled like the top story of a twenty-story factory building with all machinery going full tilt. "Nerves. I came here because here is the one spot on earth such a woman don't come. She's a good woman, Billy."

"You—you love her, Fritz?" I faltered.

"My first client," he said. "I had to leave. I had to run away. I was breaking down under the strain of her. The first floor was all right. I got that. Oh, I got that to suit her. But the second floor—." He peered about anxiously. "You don't see her anywhere, do you? She's a youngish, blondish—"

He was pretty much of a wreck, and that is the truth. It took me two weeks to get the story out of him. It seems he finished his course at the *Bozark* (French for Fine Arts, you know) and stood right up among the top of the young fellows and left with glory. I believe somebody complimented him most highly on something. I think it was the plan of a two-story peristyle for a naval observatory for observing the perhelia of aeroplanes, or some other useful thing like that. At any rate, it was just what he needed to start him in his profession; and he went to Montclair and set up for himself as an architect, with offices in a yellow pressed brick building. I think that was one mistake. He said the architecture of the building depressed him from the very first. Some one had put the ready-made tin cornice on upside down—quite a natural mistake it seemed to me—but it annoyed him. For weeks at a time he had nothing to do but sit in his office and think about the row of *floor de liss* (French for iris) upside down above his head.

He told me—sitting there on the walk before that French *café*—that for months and months at a time, beginning when he had opened up shop, the profession of architecture was, as they say in Wisconsin, "punk." He would walk down from his boarding house in the morning and sit in his office until noon, thinking of $40,000,000 Gothic cathedrals and $100,000,000 city halls, and then he would go out and have luncheon and come back and think about plain, ordinary, Queen Anne cottages until three

o'clock. He said he thought of $10,000 cottages immediately after luncheon, but by three o'clock he was thinking of $2,000 cottages and just after three o'clock he began to think of woodsheds and additions to chicken houses, and he kept on down the scale until four o'clock, and then he began to think of the upside down cornice. It was what he called "shooting the chutes"—from a big, fat job of theological or civic work, with a fat commission, right down to that cornice. And it was something of a dip, for, if he changed the cornice to suit his taste, he would have to draw the plans for nothing and then pay for the work of flopping the cornice over.



"THINKING OF $40,000,000 GOTHIC CATHEDRALS."

Out in Chicago they have a word for insane asylum —"bug house." It is an expressive word, but not elegant, and Fritz says he was just about ready to plan a bug house and be one of the foremost bugs in it, when his first client arrived. It really saved his mind. It —the arrival of the client—gave him other things to think about. She —the client—wanted a house you know. You should have seen the flowers!"

"Now, what I want," she told Fritz, "is something Queen Annish. I saw a house at Brookline, Massachusetts, six or seven years ago, that is just what I want, except that it was built on the side of a hill, and our lot is level. I depend on you almost entirely for the outside of the house, but I want it something like a house I saw in Columbus, Ohio, when I was a girl, only I want verandas on four sides, like a house I remember in Georgia last winter, and a pergola leading to the garage. We haven't decided where to have the garage yet, but as soon as I decide which direction to aim the pergola I'll have the garage put at the other end of the pergola. You might make the plan with the pergola going in several directions, and I'll pick out the one I like best. I want small windows; I think they are so dear and old fashioned; but I'll have large plate glass panes, if you please because it is almost impossible to keep maids if they have the corners of many small panes to clean."

Now, you know what kind of a woman that is—the woman that goes to a young, just-in-the-game architect because it really isn't worth while going to any other kind; because, you know, "I know exactly what I want; I could do without an architect, Gladys, only I *can't* sharpen a lead pencil. Oh, you bite the wood off? Well, I can't bear the taste of cedar. Edward says I whittle up three pencils to get one point, but he needn't say anything. It's mother's money that is building the house. Poor mother! Died last August,

Fritz said she was a woman of between thirty-five and forty, the size that is always on the bant but never giving up potatoes or food of other kinds—the sort of woman that has to wear good material in her gown or it will break out in innumerable places. She was the well dressed kind—the kind that wears gowns that look as if they had been shrunk on. When you meet a woman of that sort, look at her feet, and, if she wears high heeled shoes, you want to talk Louis XV. and "How would laven-

der satin wall coverings do for the *boodwarr?*" but, if she has common-sense heels, it is only necessary to say: "In my opinion a dwelling is incomplete without eighty-four large clothes closets."

This woman had common-sense heels.

Fritz said he saw the glow of pleasure in her eyes when he said his clothes closet saying, and he felt he was on the right track. She would want a huge living room with a field stone fireplace and a clearstory, but, as the plans progressed, she would come down to a living room at least as small as the whole building lot on which the house was to be erected and would accept a closet under the attic stairs in lieu of the clearstory.

"I would suggest," Fritz said to her, "for a comfortable suburban home, a clearstory—" '

"Now wait!" she said. "Wait! I hope you don't think Edward and I are rushing into this building proposition without having given it thought. Far be it from me! You may not believe it possible, but I have planned this house of mine from cellar to garret—not once, but a thousand times! Yes, indeed! Two years ago last August, when mother had a turn for the worse, Edward said I had the plans as perfect as they could be, except that the lines were not quite straight, and that we ought to be satisfied with them as they were; but I told him I never would be satisfied until I squeezed that extra closet in somewhere. And I got it in. Indeed I did. Edward said he would not have believed it was possible, but I did. Of course, by putting it in between the bathroom and the attic stairs, it makes eight doors in a row on the left side of the hall, and there is only room for seven doors there, but that is what we come to an architect for, isn't it?"

"Yes, indeed," said Fritz. "If it were not for these slight technical difficulties, what use would we architects be?"

That was a mistake. He should not have permitted his client to suggest such a thing, let alone mentioning it himself. He should have said that plans drawn by well fed ladies—but he didn't.

"That's what I told Edward," she said immediately. "I told him that as long as we were able to tell you just what we wanted the outside of the house to look like, and just how we wanted the inside arranged, you wouldn't have anything to do, really, but draw the plans neatly; so, of course, you wouldn't charge as much as usual."

"Certainly not," said Fritz. "In many cases my clients—"

"I don't know anything about your other clients," said this one promptly, "but you understand this is no ordinary case. Most people don't know what they do want, and the architect has to tell them, but I have thought of this house so long I really feel as competent to plan it as any architect."

Very unique woman that, wasn't she?

"I understand that," said Fritz.

"Now, here are the plans, as I corrected them last night," said the client, edging her chair up to Fritz's desk and laying two sheets of letter paper on it. "You see, I moved the bathroom to the other side of the house last night. Edward thought it best to have it where it was before, but this was my idea. You see, the bathroom now has two doors. Here is one into the hall, and this one opens into the linen closet. That is so that if the maid forgets to hang sufficient towels in the bathroom I can step right into the linen closet and get all I wish. It is my own idea."

"Hum!" said Fritz. "But this door—this linen closet door—*can't* open here because the bathtub is in the way. You see, the bathtub really closes that door—"

"Why, yes; I did'nt think of that," she said carelessly, "but that is what you architects are for, isn't it? To correct little things like that. Now, this bedroom—"

Fritz looked at the plan. He noted the dimensions of the bedroom and the width of the house and the width of the hall and the dimensions of the bedroom across the hall.

"I see!" he said. "This isn't drawn to scale, is it? Hum!"

"Do you think you see anything wrong?" she asked, and not at all pleasantly.

"Wrong? Oh, not wrong! No, not

wrong. But—but you see twenty and twenty and ten make fifty feet, and the house, as you have it here, is only thirty feet wide. That would make the bed-room—one of them—extend entirely over the wall of the first story—"

"That's the overhang," said his client triumphantly.

"I see! I see!" he said thoughtfully. "But you have a fireplace here, and one here, and that would make one or the other come at the outer edge of the overhang. If a chimney—you see, don't you, that a chimney, to reach that fireplace, would have to climb right up through the air until it—"

"Not at all!" said his client. "If you looked at the first floor plan, you would see I have a *porte cochere* under that overhang, and that chimney could be one of the pillars of the *porte cochere*. That was one of my ideas."

"It—it is unusual," said Fritz, "but it can be done." He looked at the first floor plan. "Hello!" he exclaimed, "this *porte cochere* does not come on that side of the house at all!"



"SHE WAS THE WELL DRESSED KIND.

"Oh!" said his client. "I forgot. I moved it over last night."

"Ha! Ha!" Fritz laughed in a polite manner. He did not think there was anything funny, but you know how a man will gurgle a little for mere politeness.

"Are you laughing at my plans?" asked his client angrily.

"Plans?" said Fritz. "Laughing at your plans? No, indeed! I—I just happened to think of something funny. About a—a man named Smith."

"Because," said his client, "there is nothing at all funny in a small mistake like that. I dare say many architects make such mistakes."

"Of course! Certainly!" said Fritz, for it was his first client.

He told me she went away at last, after telling him everything about the house, including just how much money her mother had left and where her grandfather was born, and every little detail of that sort; and Fritz settled down to study the plans she left with him. He said they were pretty bad, and

Fritz would not say that about anyone's plans unless it was true. There was no scale. His client had just drawn a square, and then stuck in the rooms and closets where she wanted them. A room 12 by 20 and a closet 4 by 6 would be put down side by side, each occupying the same sized space on the plan. That was the reckless way she had drawn the plans. Fritz sat there until midnight, trying to make head or tail of the thing, and then he sighed and went home.

The next morning he had a clearer head, and he set to work on the first floor. He worked three days on the first floor, but he managed to get everything in—all the rooms and closets and doors and windows and stairways and chimneys and clothes chutes and fireplaces and plumbing and everything else, and he made a neat plan, with arrows going "up" the stairs, and all that sort of thing; and the third evening he took it to his client's house. He expected to have it torn all to pieces, and he was ready for the worst, but, as soon as he had unrolled the plan on the dining-room table, and his client and her husband had studied it a few minutes, they looked up beaming and said it was just exactly what they had wanted—just exactly!

"It is fine!" she said frankly. "Now, just do the second floor as well as you have done this, and I will think you are the greatest architect in the world!"

So Fritz rolled up the plan and took his hat and started.

"Here!" she said. "Are you going to take that plan away with you?"

Fritz explained that it was the only copy; that he needed it for the dimensions; that he would make blue prints. She seemed disappointed.

"I thought you would leave that with me," she said. "I wanted to show it to my cousin Henry. Cousin Henry is a builder. At least, he is just going into the building business, and he is going to build this house for me. But I suppose there is no use showing him part of the plan until he can see it all."

"Not a bit of use," said Fritz.

Then his work did begin. It was easy enough to make a plan of the first floor, because his client had not put much more on the first floor than could be put on it, but the second floor was considerably crowded. But Fritz said he set to work on it and changed the rooms around and shifted the closets and bathroom and moved the stairs and rearranged the windows, and in a week he had as neat and pretty a second floor as anyone could wish to see. Then he took it up to his client's house.

The minute he unrolled the plan her face fell.

"Oh!" she said with disappointment. "You brought the wrong plan."

"No, this is your plan," said Fritz. "You see—"

"Oh, no!" she said firmly. "This is not my plan. This is some one else's plan. I had my stairs *here* and not here; and I had this bathroom *here* and not here," and so on. There wasn't a thing, it seemed, that Fritz had left where it had been. And that was true, too. You can't start a flight of stairs up one side of the house and have them arrive in an entirely different place on the next floor. He explained that if he started the stairs where they did start on the first floor plan and let them arrive where his client wished them to arrive they would have to get underneath the bathroom somehow, and the only way to do that would be to have the bathroom suspended from the house roof by means of chains.

"Very well, then," said his client acidly. "If that is necessary, do it! No doubt there is a way to suspend bathrooms. That is what an architect is paid to know. But I will not have my plan distorted in this way. Suspend the bathroom, if necessary, but don't spoil the plan I worked over for years."

"But, my dear madame," said Fritz, "I was only joking. I never heard of a hanging bathroom. It would not do at all. You couldn't get into it. And persons ascending the stairs would bump their heads against it."

"If that was a joke," she said firmly, "architects should not joke. I thought you were in earnest. But I'll not have my second floor plan ruined. You go back and draw out my second floor just exactly as I had it."

"But—" said Fritz.

"Not another word!" she cautioned him. "I might let you alter the first floor but not my second floor. I keep house, and I know how I want my second floor better than any man can know. If I want a closet in a certain place, I want it there. If I want the stairs in a certain place, I want them there. Please understand that!"

So Fritz went back to his office and worked out a new second floor, keeping as close as he could to her plan; and then he worked out a new first floor, making it subordinate to the second floor.



"SO FRITZ SHOWED HER THE PLANS SO FAR AS HE HAD THEM."

Then he did the elevations and the attic, and when he had the whole thing complete he took it to his client's house again. The minute she saw the second floor plan she was delighted with it.

"Just exactly what I want!" she said. And she was well pleased with the exterior as Fritz had planned it. But the moment her eyes fell on the revised first floor plan she began shaking her head.

"Oh, no! No, no, no!" she said. "This will not do at all. This isn't *my* house. No, no! I liked the first plan much better."

"But you can't have that first-floor arrangement with this second-floor arrangement," Fritz explained. "For example, this chimney in the dining-room is on the left side of the house in the first-floor plan you like, but it is on the right side of the house in the second-floor plan you like. Now, that chimney would have to rise one story, and then cross the house between the ceiling and the floor and go on up."

"Well, what of that?" she asked. "Suppose it does. You are an architect. You ought to be able to fix that some way."

Fritz gasped.

"And these stairs. These back stairs. On the first-floor plan you like they join the front stairs, but on the second-floor plan they don't. They are entirely separate and distinct, and in an entirely different part of the house. You can't have stairs running all around in that way, as if they were a picture moulding."

His client looked at him reproachfully.

"I thought an architect was a man that knew his business," she said.

So Fritz went back to his office again and tried to make the two plans she liked jibe in some way, but the more he worked over them the more confused he became. He had chimneys and flues running all over the place. A perfectly respectable flue would start from the cellar and go up through the parlor, and then suddenly begin to zigzag around like a picture of a very dangerous streak of lightning. A clothes chute would start down from the back hall in a perfectly well-mannered way, and end in the cellar after making a regular wavy roller coaster of itself. And the plumbing! There were places where a pipe had to go around the stairway and after entering a room back out again as if it had made a bad mistake, run the length of the house and end where there was no room and no house. There were some first-floor rooms without roofs, and some second-floor rooms that had to float in the air. The more he worked at it the worse it was, and he was beginning to see strange animals at night when his client began coming to the office again. She said it was getting late in the season, and they must build soon because Cousin Henry might get another job, and their lease was running out. So Fritz showed her the plans as far as he had them. She said they would not do at all. What she wanted was a first floor like the first he had drawn and a second floor like the one she wanted, and they were just where they had been before.

Fritz put in another two weeks on the plans, and she was worrying him so that he was about to lose his mind. He did lose his temper.

"All right!" he said. "Take your plans!"

He did up the original first-floor plan, and the second-floor plan she liked, and the attic plan, and the cellar plan, and the elevations, and the perspectives, and the specifications, and handed them to her. She looked them through.

"Now, that is just what I wanted!" she said, and she sat right down and wrote a check. Fritz took it, and had it cashed, and as soon as he had done that he began to worry. He could think of nothing but what that builder cousin would say when he saw those plans. He waited one day in his office for his client to come back and tear him limb from limb, and every time a door shut in Montclair he dodged. He was so worried that he even dodged the mosquitoes. Every woman he saw he imagined was his client, and the third day after that he went to New York and took a steamer for Paris, and there he had been sitting ever since, at the tip of the cape of *café* tables, keeping one eye out for the client of his.

"When that builder," he told me, "finds that kitchen chimney doesn't meet the upper section of itself by three feet, he's going to be very, very angry. And

when he finds that that bathroom has to be hung from the roof, and that the water will have to enter it through rubber hose, I'm ruined. That's all. I'm ruined. That woman—you know the kind she is—will not be satisfied until she runs me down. Who is that?"

It was only a *gendarm* in his cloak, but it gave Fritz a start of fear.

"I've got to leave Paris," he said. "She's liable to drop down on me any minute. I've got to go to China, or Peru. Do you know anything about Madagascar? Maybe Mrs. Scroggins would not think of——"

"Scroggins?" I said. "Did you say her name was Scroggins? Mrs. Edward Scroggins?"

"Yes," he said, his eyes big with fear. "Is she in Paris?"

"Paris? Not much! She's in Montclair. She's in her house—her new house—and she's happy and contented! Lovely house she has, too. I visited her a month ago. She did not say a word about you, Fritz. Not a word. Said *she* planned the house."



"BEGAN TO CRY LIKE A BABY."

"Did you—did you see the hanging bathroom?" he asked.

"Hanging bathroom!" I cried. "Hanging nothing! That house has just as safe and sane a bathroom as any house I ever saw."

Fritz looked at me a full minute. He could not believe it.

"The stairs?" he said. "Do—did you have to jump far to get across that gap in the stairs?"

"Gap?" I said. "Nonsense! I never saw more graceful or comfortable stairs. Beautiful stairs!"

"Didn't she—didn't she say anything cruel?" Fritz asked, hope beginning to shine in his eyes.

"Not a word—or yes! Yes!" I said. "I remember now! She did. She said—let me see, what was it? Yes! She said the builder she had was almost an absolute idiot. She said he was a stupid ox. That is what she said. She said she gave him as clean and plain a set of plans as ever were drawn, and he took them, and the very first thing he did when he had them was to sit down and look them over and begin to cry like a baby. She said she knew right then she had made a mistake in picking her builder, and it turned out that she was right. Every time he looked at the plans he seemed to have an attack of insanity. She said he would look at the first-floor plan, and then at the second-floor plan, and then go down to the corner and get behind a tree and swear. But she said she held him to his work. She said he would come to her like a child and complain that something was wrong with the plans—that something they demanded absolutely could not be done. Then, she said, she told him 'Nonsense!' and he went back to his work and did whatever it was just as she wanted it."

Fritz turned up the rim of his slouch hat.

"Let's get in out of this rain," he said, and moved back under the shelter. He took off his rain coat, and gave his moustaches a dainty twist.

"Stupid lot, those builders!" he said. "Ruin half the work a good architect plans. Hey! *Gasson—doo bock!*"



2—54 EAST 64TH STREET.
Ernest Flagg, Architect.

3—18 EAST 75TH STREET.
Grosvenor Atterbury, Architect.

1—19 EAST 77TH STREET.
Geo. H. De Gersdorff, Architect.

4—13 EAST 77TH STREET.
Butler & Rodman, Architects.

5—163 EAST 64TH STREET.
R. D. Graham, Architect.

NEW NEW YORK HOUSES
EAST SIDE

BY MONTGOMERY SCHUYLER
PHOTOS BY AUGUST PATZIG & SON

It is nearly six years ago (February, 1906) that The Architectural Record in an illustrated account of "The New New York House" recognized the establishment on the upper East Side of Manhattan Island of what might fairly be called a new type in local domestic architecture. It was, in essentials, a reversion to an old type, the New York house of the first quarter of the nineteenth century, as being more suitable to the needs and notions of the modern New Yorker than any manner of building which had followed it. A survey just now of the same region shows that the new type has been very considerably extended by modern instances without undergoing any considerable modification in itself. Practically everybody who builds or rebuilds in that region gives in his adhesion to the new fashion. A new "brownstone front" in that region is quite inconceivable, designed on the lines of the veneered mansion which was the synonym of respectability and prosperity from the forties to the eighties of the last century.

The peculiarity, or a peculiarity, of the architectural fashion during the "brownstone front" period was that no architect had anything whatever to do with it. In this it was distinguished from anything that preceded or followed it. "Colonial" had, through the manuals of the mechanics, become vernacular. The Greek Revival which succeeded Colonial and preceded the brownstone period, and of which the relics may still be seen in Washington Square North, if not any longer in Bond Street, was distinctly foisted by the architects upon the public. The speculative builder took it from the architects, although in 1830 or so the detail of this also had descended to the handbooks of the ordinary mechanics. But the speculative builder had it all his own way with the brownstone front. Not one house-owner in a thousand, from 1850 to 1880, thought of employing an architect. In the rare cases in which he did, as in the big "double" houses on the east side of Madison Square, the architect took his type from the speculative builder and magnified the ordinary specimen of it. The speculative builder got his general scheme from the preceding brick house, but it would take an archæologist to determine where he got his detail. Where, in fact, did it come from—the main entrance of the brownstone period as you may see it in those relics of the period which appear in the illustrations of this article? At a very early stage the general scheme became Procrustean. No builder and still less any owner thought of varying from it. The "high stoop" was doubtless a relic of the Dutch occupation, as its name denotes, and had held its own through all changes of fashion, insomuch that a house entered from the street level or within two or three steps of it was known specifically as an "English basement," and was, throughout the brownstone period, in a hopeless minority. As for the high stoop brownstone house a more Procrustean edifice never was imposed upon a patient public. It was really of no use for an intending purchaser to look at a house before buying it, excepting to

ascertain its honesty of construction and state of repair. As for the dimensions and arrangement of its interior he knew all about them from a mere statement of the number of stories and the width of the house. Individuality was "taboo." The buyer did not dare to insist on it. The builder never thought of it. What he knew was that the "regular thing" was in constant and general demand, and that demand it was his business to supply.

But, observe also, the brownstone house had what you might call the qualities of its defects. The exclusion of individuality was the securing of conformity, conformity in every respect, in material, in arrangement, even in height and so in skyline. The speculative builders who in those days, with the assistance of cheap subservient draughtsmen, designed all residential New York, very early arrived at a consensus as to a given street or a given block; what cost of house the locality would bear; whether it was a three or four or five-story street. Hence, without the necessity of any legal restriction in the interest of uniformity, uniformity was automatically secured. A New York block front was as much lacking in individuality as a Parisian block front, where you can almost see the drill sergeant at the corner ordering the edifices to "dress up." There was nothing interesting about such a block front, although, in the long blocks west of Fifth Avenue, it became impressive by mere extent and by its very monotony of form and color. In respect of uniformity and conformity it left nothing to be desired, and was, in consequence, inexpressibly wearisome. So sensitive an observer as Homer Martin, the painter, avowed a preference for London over Paris, upon the ground that the British capital "at least looked as if it had been built by individuals at different times," while the French capital seemed to have been done all at once and by order. In fact, however, the new demand for individualism, which took shape about the time of the opening to settlement of the upper West Side through the completion of the Ninth Avenue elevated railroad, did far more harm than good to domestic architecture. The speculative builder, now aiming to achieve difference instead of being content with uniformity, and aiming to achieve this difference without the expense of employing an architect, but by means of the same cheap, subservient draughtsman who had served him in his brownstone period broke loose in those awful crudities of which so many streets on the East Side still bear the ghastly evidence, and actually succeeded in making the old brownstone rows regretted! Even with the new houses we are now considering, and that have been done by cultivated architects, one has to own that he often has to wish that "the individual" would somewhat "wither," and the whole be "more and more." To individualize the dwellings of a "row" without destroying the unity of the row is a very difficult problem. One cannot say that it has received any better solution of late years than Mr. Hardenbergh gave it many years ago in some houses in West 73d and in East 89th Streets. But in these cases the row had the advantage at least of a single designer, whereas the rule now is of an individual architect to each individual dwelling. In such a condition of things it appears that the only way of preserving a decent conformity is either to subject the individual designs to some official scrutiny in the interest of the public, as is done in some countries with success, but as it seems idle to expect in this country, or at least in its greatest city, or else for the individual architects to take counsel together when they are employed upon contiguous or neighboring erections. The problem really is how to get the advantages and escape the drawbacks of individualism. That is a "large order."

Meanwhile, the drawbacks of individualism are very much in evidence, seeing that this is a period of transformation. The whole upper East Side, from 80th Street, let us say, down to 60th or even lower, and from the eastern edge of the "swell" region of Fifth Avenue, or "Central Park East," say at Madison Avenue, to the western edge of the tenement house region, say at Lexington Avenue, extending sometimes even fur-

ther towards Third Avenue, is undergoing a rapid process of transformation. And this is precisely the region in all Manhattan Island where at present, and apparently for some time to come, one may expect the greatest development of homes, of houses, that is to say, which, stopping well short of the palatial pre-

whom these houses are designed is by no means a question of "housing the poor." A man who can afford, let us say, from $25,000 to $50,000 for his abode has still some voice in saying what kind of house he shall have. The upper West Side, in its first stage of development, already referred to, seemed to



FIG. 1.—NORTH WEST CORNER OF PARK AVENUE AND 61ST STREET, N. Y. CITY.
James Gamble Rogers, Architect.

tensions which may be expected to the westward and along the eastern side of Central Park, are yet designed for their respective owners, and in which some recognition may be expected in the exterior architecture, as well as, of course, in the interior arrangements, of the individual needs, habits and tastes of their occupants. The question of the accommodation of the class of occupants for

promise accommodation for the kind of people who are now building up the upper or rather the central East Side. But the experts seem to agree that the upper West Side is destined to associated instead of individual dwellings, and the facts of building operations seem to bear them out. Single dwellings on most of the West Side may be said to be only provisionally in possession and

under notice to quit, and an eastward migration of such of its inhabitants as insist upon a house for every family would not be a surprising corollary of the various building movements. There is also an exception within the region designated as the fastness of the "small," which is to say of the moderate dwelling. That exception is Park Avenue. It was a clear prediction that, as soon as the railroad abandoned for electric traction the steam locomotive, obnoxious to sight, smell and hearing, advantage would be taken of the widest avenue below the Park, an avenue, moreover, with a pleasant stretch of greenery between its two roadways, for "palatial residences." It is only remarkable how tardy the development in this direction has been. But it has now fairly begun, and mansions of the first class for size and costliness are now rising with increasing frequency along Park Avenue all the way from 59th Street to the top of the rise at 90th or beyond. There are already enough of them to show that it is the manifest destiny of Park Avenue to become a thoroughfare of palaces, quite different in expression and pretension from the house which is the main subject of these remarks, and which aims no higher than the expression of "a comfortable bourgeoise." And yet, the "mondain" palaces are distinctly within the "sphere of influence" of the bourgeois houses. One of the palaces, at the corner of Park Avenue and 61st Street (Fig. 1), is at present so lonesome that at the first glance it has the air rather of a clubhouse than of a dwelling. But a second glance not only corrects the misapprehension, which would in any case be impossible if the house were surrounded by others of like pretentiousness, but also shows that it is one of the most successful examples in New York of domestic architecture of the palatial kind, upon which the architect and the owner are entitled to unreserved congratulation—rather a "palazetto," perhaps, than a "palazzo," since the total dimensions are not very great (about 70 by 30), and since the third and specifically "palatial" dimension, that of height, is deliberately kept down to the ordinary domestic scale, instead of being magnified, as the commoner method is, to denote palatiality. You will observe that, in spite of its greatly superior costliness and elaboration, the stories range nearly with those of the much humbler dwellings alongside. In fact, the whole design may be said to be deliberately "underscaled," altogether in opposition to the current method, apparently derived from the Beaux Arts, of deliberately overscaling the detail. One finds that when the ordinary practitioner plumes himself upon the "scale" of his work, he is apt to mean that he has made all the parts too big for the whole, and that what he calls scale you would be apt to call bloat. This method is the negation of repose, and connotes something inflated and unrestrained. Here, on the contrary, the repose, which is the result and the reward of restraint, is everywhere in evidence. The fenestration is admirable. The single "feature," the pedimented window of the principal story, a single opening at the centre of the narrow front, three openings in the expanse of the wider front, is quite adequate to animate the wall without disturbing it, as it would do if it were "blown up" to the more usual scale. Moreover, the feature, wherever it occurs, is so flanked and framed by ample piers and perfectly plain openings that it not only gets its full value, but that it is never left in doubt that what you are looking at is a pierced wall and not a sash frame with the minimum of masonry border that will, even precariously, hold it together. The mouldings, alike of the string course over the basement and of the main cornice, by their moderation and delicacy, promote this total impression, which is again promoted by the refinement and the delicacy of the decorative detail, whether in carved stone or wrought metal. In the same interest is the attenuation much beyond the classical minimum of the columns which carry the pediments. The execution is worthy of the design, insomuch that even the "dish-towel ornament," which the designer could not prevent himself from hanging under the windows of the third

story above the pediments, becomes inoffensive for once, becomes positively attractive by reason of the unobtrusiveness it derives from its small scale and of the delicacy with which it is executed.

This, to be sure, is not "what we came out for to see" on the upper East Side. positional" and, as one may say, advertising character of the architecture we are now importing from France is entirely opposed to the Anglo-Saxon notion of domesticity. It is a national, if not an "ethnic" difference, of which an architect who really desires to express



FIG. 2.—ROW OF NEW YORK HOUSES WHICH WOULD PERFECTLY PASS IN A FRENCH CITY.

But the digression is pertinent to the main purpose, insofar as it indicates that the qualities of our current architecture, of the public or even of the commercial kind, are exactly the qualities which are unsuitable to domestic building, of the truly domestic kind to which this quarter is coming to be devoted. The "ex- his client in his client's own house is bound to take notice. Here, for example (Fig. 2), is a row of houses which would perfectly pass in a French city. It is very well composed and attains a unity of general composition by the change of material from brick in the three central houses to stone in the two

terminal; and the two flanking features, the triple pedimented openings in the third story, are well disposed and well designed. It has more variety and interest than a similar row of the old brownstone mansions and more repose also. This latter quality it owes partly to the fact that the houses are basement houses with their entrances on the sidewalk level, and there is thus not the interruption every twenty feet of a protrusive and obtrusive "high stoop." For all this, it looks exotic and out of place where it is, though it would look quite in place over in Fifth Avenue, where there is a mile or so of its blood relations, as foreign of aspect as itself, but so numerous that they keep one another in countenance and characterize the quarter. But the architecture is quite



FIG. 3.—NOS. 121-123 EAST 70TH STREET.
Delano & Aldrich, Architects.

antipodean to the architecture of the new houses of the East Side, which disclaim pretension and proclaim individuality, and which for the most part possess or aim at the character of homeliness which is quite incompatible with the character of palatiality. Decidedly, "old New York" and modern Paris will not mix, and old New York already has possession. This fact, one rejoices to note, is recognized by most of the architects of the new instauration, including many who have received their professional training in Paris, but who have too much personal and innate tact to bestrew this region with the cartouches and things which in another quarter they would doubtless lavish with as much prodigality as anybody, although in their housebuilding they refuse to sell their birthright for a mess of Parisian pottage. They have their reward in finding their housefronts look at home, whereas the importers have their punishment in finding that their importations refuse to be naturalized or domesticated. Look at the right-hand house of Fig. 3, at the house illustrated by Fig. 4. Abstractly, they show quite as much knowledge and training as their neighbors—possibly more—but, considered concretely in relation to their environment, they are by no means so much at home. It is true that it makes some difference which was first. If, in either case, the author of the example of British Georgian which adjoins the article de Paris came after, he may be blamed for not conforming to the party in possession, at least in material. But, even so, he can plead that he is in general conformity to the genius loci, to which the older settler has distinctly refused to conform; and it is probably not he who would be condemned by a judicious prefect, to revise his design in the direction of Frenchification. Similarly, between the two houses of Fig. 5 there is an incompatibility of temper which not only justifies, but even requires a divorce. A grievous responsibility rests upon the blameworthy architect, or the more blameworthy architect, who is, of course, the later comer who found the earlier edifice in possession. Meanwhile, each of the houses suffers from the proximity of the



FIG. 4.

other, and neither can receive whatever admiration its design may merit; not that this, in either case, would be very flattering, the nearer and taller being not well done in its own Gallican kind and laboring, besides, under more than a suspicion of the sheet metal cornice which is the negation of architecture, and the other being a reproduction of old New York quite undisturbed by any personal equation on the part of the reproducer.

There are, indeed, historical styles which furnish examples of domesticity carried even to the point of homeliness, but assuredly modern French is not one of them. One would like to see an essay in the Dutch or Flemish Renaissance which has become fashionable for domestic purposes in England since the Gothic Revival died out. Even Venetian Gothic might conceivably be made to fit the environment, especially if the same designer had a number of houses to do and a mission to harmonize and at the same time to individualize them.

But among eligible styles is certainly not a style which takes the monumental view and aims at a monumental character in the homeliest erections. One would be disposed to include the Tudor phase of English Gothic in the historical styles eligible for reproduction or adaptation for the purpose of domestic architecture in twentieth century New York. One is still so disposed, notwithstanding that the lonely example of that manner shown in Fig. 7 is profitable rather for warning than for imitation. It has distinctly an institutional rather than a domestic air. It would go better as two houses than as one, the exactitude of the symmetry being in this case an unnecessary deadening of a design which in any case would not suffer from an excess of animation. It would look much more to the purpose, the domestic purpose, if the middle and main division, the two principal stories, were in brick work, with only the mullions and dripstones in stone; the crenellated parapet, which would be very well with a visible roof rising and sloping backward behind it, looks altogether irrelevant and factitious when its serration forms the skyline. For that matter,

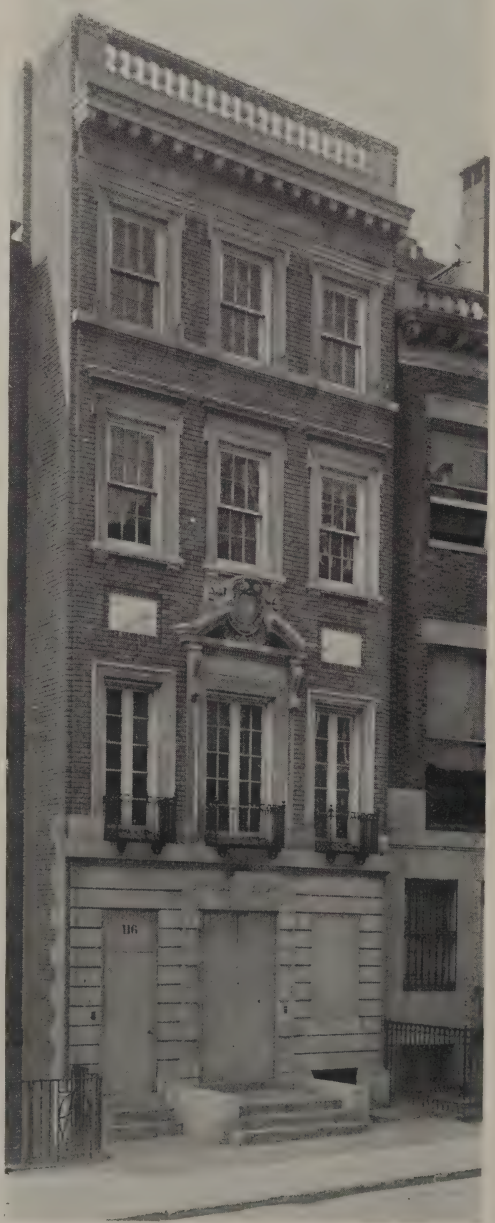


FIG. 5.—NO. 116 EAST 78TH STREET.
Rouse & Goldstone, Architects.



FIG. 6.—NO. 57 EAST 55TH STREET.
Taylor & Levy, Architects.

Fig. 6, which must be classified as German Renaissance, if it be classifiable among historical styles at all, rather discourages the suggestion just made that that is an eligible style. But that is not the fault of the style to the same extent that the shortcomings of the example of English Tudor may be held to be attributable to its style, when operating "in vacuo." There is no lack of animation about this latter edifice, of which, indeed, the general form and outline are characterized by much sprightliness, while the general disposition of the front is effective and expressive. The difficulty in this case arises from the detail. Except in the arcade of the basement, which would obviously be more effective if more abutment were given to it, the detail does not grow out of the structure but is applied to it by an apparent afterthought, and interferes rather seriously with it. For example, the lateral pier, left blank and unbroken in the upper stories, is there visibly sufficient as a frame and enclosure of the wall and is, moreover, emphasized by the leader, which would form an effec-



FIG. 7.—NO. 154 EAST 70TH STREET.
Ed. P. Casey, Architect.

tive feature if it were only left alone. But the projected feature, consisting of a triple arcade in the basement and of a tetrastyle order in the second story, projects at the sides enough to destroy the effect of the lateral pier, while the leader disappears altogether as an effective member. The columns of the order, deprived of the framing which would have so greatly enhanced its effectiveness, look painfully weak and thin. The decoration of the upper stories is entirely unrelated to the structure, and, for that matter, to the material, the canopies of the upper windows belonging much more to carpentry than to masonry, and having the aspect of boards cut out with a jig-saw and nailed against the wall of which they do not form part. Quite possibly precedents may be found in the chosen style for all these anomalies, but that fact does not make them any more rational or artistic, nor can any precedent reconcile us to the aspect of a front so much more solid at the top than at the bottom. A wall that has no visible support more trustworthy than a sheet of plate-glass is anomalous, even in a shop front, where one understands the commercial exigencies which have induced the structural irrationality. But in a house-front, where one cannot see the necessity, the arrangement loses its sole excuse.

At any rate, these two houses will be agreed to be "out of line" in the development of the East Side. The architects who show an intention of proving all things are in a minority compared with the architects who show an intention of holding fast to that which is good. One cannot blame the owner and the architect who revert to their "Old New York" without attempting any innovations whatever, and proclaim that the St. John's Park and the St. Mark's Place of the twenties and thirties are good enough for them. They can at least be sure of obtaining a seemly as well as a comfortable house by holding their unambitious way. On one point, however, they agree that there has been progress since those old days. It is true that there were basement houses in those days, though such houses were in a small minority. But it is also true that the average house had a greater frontage in those days than now. With a breadth much under twenty-five feet, which is now a wide house for a "small" house, it is impossible to have a parlor—we beg its pardon, a "living-room"—of any spaciousness or dignity if you subtract the width of the hallway and stairs from your main floor. So the owner or architect who still insists on a high stoop to a narrow house is not a conservative but a reactionary. There are examples where we cannot help seeing what a sacrifice the architect has to make in order to keep his ancestral privilege of going up stairs exposed to the weather instead of under cover, and of gaining a habitable room in the basement instead of a mere entrance, which habitable room, after all, he does not really obtain. In the first place he has been forced, in order to get his stoop within the building line, to withdraw the front of his house to a plane where it can be shut in by his neighbors on both sides so soon as they are prepared to exercise their legal rights and build to the limit. This, as we shall see presently, is a very serious matter and counts for much in the transformation now going on on the East Side. In the second place, the narrow front is bisected by the line of partition between parlor and hall, and the former is reduced to the width proper only for a mere reception room. In the third place the architectural treatment of the entire front is hampered by the arrangement thus enforced. Kindly turn to the illustration on page 507 and see how grateful a sense of peace and quietness this house has. The room alongside of the entrance is subdued to its proper purpose of a reception room, though it might very well be a study, or a doctor's office, while the room above is evidently available for the whole width of the front and has the possibility of dignified dimensions. Its fenestration can be continued to the top without a break, though in fact the slight break made by the wider spacing of the windows of the upper floor facilitates the grouping of the openings of the second and third stories so as to constitute the prin-

cipal division of the front, effectually demarked from the story above and the story beneath, and thus giving a triple division to the front vertically as well as horizontally. The sense of repose is strengthened by the uniformity of material, the "all-red" of the all brick, which is very exceptional among the house fronts of the new dispensation. The effect of monochrome is hardly disturbed by the lighter tint of bricks laid in not too strict or formal patterns. The glaring contrast of red brick and white marble, which is the commonest combination, is not to be commended on the score of its quietness. It is not even "old New York," being rather a reminiscence of old Philadelphia, where the effect of the contrast, with the smooth expanse of Philadelphia pressed brick, was rather housewifely than artistic. But at least the Philadelphia brick was smooth, whereas in new New York marble, worked to the utmost smoothness, and even polished, is employed in



FIG. 8.— "DWELLING IN DECENCIES."

conjunction with affectedly rough brick laid with affectedly wide joints and, necessarily, with an effect of heterogeneousness. If the sandstones are barred as untrustworthy, though there is no better combination than that of the olive New Brunswick stone with red brick and that stone seems to have every requisite of durability, there are the limestones, there is bluestone, and there is the granite which is the staple trimming of the brickwork of old Boston. But there is safety in monochrome. And, finally, there is the "all-red" of baked clay, either, as in this case, of plain brick or of brick combined with terra cotta of the same or a slightly varying tint. What can be done with plain brickwork in the hands of an artist is sufficiently evinced in this front, which is in truth one of the most artistic of the new houses, and which has the additional advantage of being conformable, not only to its actual environment, for its present neighbors may

be assumed to be provisional and negligible, but to anything that an architect, properly impressed with the importance of conformity, would be likely to erect upon their ruins.

Here are two houses (Figs. 8 and 9) which are highly conservative without being reactionary. The architects have in neither case shown any desire to transcend the wisdom of their ancestors, nor to introduce anything of their own. They have abandoned the high stoop, but, according to Fenimore Cooper, some of their ancestors were already abandoning that Dutch inheritance as early as 1824. The occupants of them, who may pretty safely be concluded to be their owners and projectors, proclaim that, for their parts, they are—

Content to dwell in decencies forever.

There is little to choose between the two. They are so much alike as not to be readily distinguishable, and there is not much to choose, so far as these fronts show, if, indeed, they are not from the same hand, between the authors of them. (The real author of both has, of course, been dead for at least three-quarters of a century.) In Fig. 8 the prolonged sill course of the fourth story, slight as it is, produces a triple composition of the front. The two pedimented dormers are both "truer to type" and more congruous with what is below than the row of three dormers, and suggestive of a preferable interior arrangement. But, without question, either of them, if it does not suggest that its author invented gunpowder, is a perfectly inoffensive and respectable performance and has the air of a highly eligible residence for a respectable family.



FIG. 9.—754 PARK AVENUE.
Geo. H. De Gersdorff, Architect.

Eligible as they are, one may be pardoned for desiring more individuality than they show. One would not wish the residential New York of 1920 to incur the censure which Mrs. Trollope passed upon the residential New York of 1830: that the defect of its architecture was its "extreme uniformity" and that "when you have seen one house, you have seen all." It is impossible that the residential quarter of 1830 can have been so monotonous as the residential quarter of twenty years later, when the brownstone front was at the height of its prevalence.



FIG. 10.—HOUSE OF F. S. LEE, ESQ.
CHARLES A. PLATT, ARCHITECT.

Nor is there any real danger of our reverting to the monotony of either period—in our domestic architecture, at least. The skyscraper is at present our most stereotyped form of building. Our danger is in the other direction, not of too little variety but of too much of a variety that tends to become a miscellany and runs the risk of converting a residential street into a medley, so that you cannot see the street for the houses, as it has been complained that you could not see the forest for the trees. There is much more variety to be got out of "old New York" than old New York got out of it. Here, for example, is a specimen sufficiently "true to type" which has yet evidently been done by, and for, an individual. Its dimensions take it out of the category of small houses, of a single city lot or less, and it has by its extent almost an institutional aspect, at least the aspect of a patriarchal mansion. They are so great that the high stoop which we have seen to entail so grievous inconveniences in a narrow house may be and has been adopted, though in a modified and moderate form, without entailing any inconvenience at all. It relegates the rooms of the basement to the function of what the English call "the offices," while at the same time securing to them ample air and light; and it gives scope for a more imposing entrance than can be managed at the street level—scope also for display of the ironwork which is, perhaps, as interesting a piece of design and of craftsmanship as any other detail of the front. The architecture is confined in effect to the central and triple feature which is composed by the doorway, the balcony of the second story and the Palladian window of the third. These cannot be said to be felicitous in their relations to one another. The good intentions of the designer have been in large part frustrated by the lack of skill in the adjustment of the members of what might have been a feature as attractive as it is striking. As it is, the doorway, with the sashwork of the tympanum, is probably the best thing in it. But the comparative failure does not prevent the front from giving an impressive presentation of the character of a patriarchal mansion.

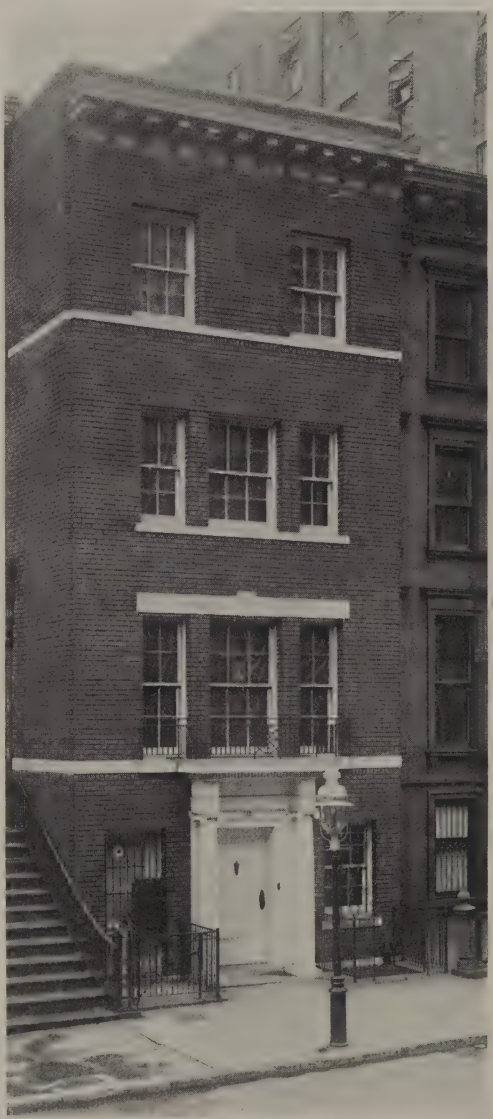


FIG. 11.—NO. 112 EAST 80TH STREET.
Chas. E. Birge, Architect.

As unmistakably a family mansion, though of so much less extent and pretension, is Fig. 10. The front is of a rather heavy respectability, owing its heaviness largely to the employment of



FIG. 12.—NO. 121 EAST 62D STREET, N. Y. CITY.
Grosvenor Atterbury, Architect.

the solid shutters which are more reminiscential of old Philadelphia than of Old New York, and more suitable, perhaps, to a farmhouse than to a town house. They give the front, it is true, the aspect of being impregnable against a street mob. But the police would have to be in a very demoralized condition to call these defences into requisition against the "second-story thief," while the omission of them from the fourth story may denote a disbelief in the capacity of that agile malefactor to aspire above the third. Seriously, one would desire some lightening at the top of the heaviness which is the characteristic of the bottom. The respectability, however, is as much in evidence as the heaviness. The triple vertical division is well worked out, the demarcation between the first and second members being an unmistakably "practicable balcony," garnished with pretty ironwork.

Other pretentious and eligible mansions for large families of hospitable habits are shown in Figs. 9 and 12. They are both evidently and avowedly "old-fashioned" and would pass readily enough, in most respects, for genuine antiques, instead of specimens of the very newest fashion. And the wide differences in treatment between them show what a wide range of forms and dispositions the old Colonial fashion covers. It is mainly, the difference, a matter of local or sectional derivation. Fig. 12 recalls the Old South, at least in its principal feature, the shallow arcade filled with square headed windows, and one would not be surprised to meet it, one has a sort of remembrance of having met it in Charleston or some other Southern seaport. Fig. 9, on the other hand, is unmistakably Old New York, excepting the high stoop—very much excepting the high stoop, for here the revivalist has gone to the other extreme; and to dive into the area in order to get at the front door cannot be considered a dignified mode of entrance. It has some compensation, all the same, in bringing down the main floor so nearly to the street level and in reducing the apparent height of the whole, which is always worth while even in a four-story house. The visibility of the roof, or rather the clear suggestion of it given by the emergence of the dormers above the parapet, is another architectural advantage. Upon the whole, the comparison vindicates the New York Colonial house as more eligible than that of any other of the Atlantic seaports for revival, although, to be sure, the best specimens of it were built half a century or more after the close of the politically Colonial period.

The asceticism of the Southern example in this comparison is rather marked. Excepting the funny little keystones, nothing is added to the bare structural necessities of the case. This asceticism does not prevent it from having a domestic expression. With Fig. 11 it is different. It is here only the structurally superfluous order of the front door, with its well chosen and well copied classic detail and the ironwork over, that marks this as a dwelling at all. Without these one would be apt to take it for a small loft building, strayed from its proper habitat into a residential quarter. And it shows not only a mere structure but an incomplete structure. The wall above the upper windows has no visible means of support, and the only assertion one can find in the design is that it is carried on the sash frames. The coloring, stripes of snow white over a wall of blood red, is as glaring as the construction is incomplete, while the tin cornice gives a touch of vulgarity to the crudity. This is not "simplex munditiis," rather "simplex immunditiis." Compare it with Fig. 14, in which the architecture is reduced very nearly to its simplest expression. Here, again, there is nothing that can be called structurally superfluous, excepting the order of the basement, which might perhaps as well have been omitted, except in the doorway. Everywhere else the effect is gained by the construction of necessary features, with the trifling exception of the tablet between the upper windows. The difference is that in this case the construction is really expressed, and the necessary members are sensitively put together with intelligent reference to their expression. Instead of the tin cornice tacked on to the front, there is

an honest and well designed brick cornice built over the front, with an honest stone coping of the party wall. The result of the study that has been given to this front and denied to the other is that this is not a building "quelconque," but an unmistakable dwelling house, and, seemingly, a very livable dwelling house, setting forth its particular purpose not only with clearness but with force and grace.

That there are variations to be executed within the limitations of "old New York," variations which allow much scope for individuality and invention, is abundantly enough attested by the new houses. Figs. 1 and 4 (Frontispiece of article) to be sure, resemble each other very strongly, so strongly that, but for the photographic memoranda, one might carry away from either the impression of the other. Either looks an eligible residence, and tastes will differ when the two are confronted upon which is the more eligible. The Palladian window seems more suitable for a drawing-room than the two single openings, seeing that the space



FIG. 13.—NOS. 122-126-130 EAST 80TH STREET.
Schwartz & Gross, Architect.

between these is unavailable for anything more important than a pier-glass, and that the triple window clearly affords more illumination. On the other hand, the white painted dormers of Fig. 4, exact reproductions of an ancient pattern, of which some authentic examples may still be seen in older parts of the town, are pretty clearly more congruous with the substructure than the plain gables of the corresponding feature in the other house. Quite a different disposition and quite a different effect are attained in Figs. 2 and 3, which are equally derivatives from the ancient mode, though, doubtless, the elliptical windows, the all-stone lintels and the dormers, in ambush behind the balustrade, are "truer to type" than the rather spotty effect induced in the other case by the undecorated ashlars which form the keystones and springers of the round arches and the alternate voussoirs of the flat arches in the other front, while the plain triplet of the attic and the penthouse roof, or aborted mansard, have no precedents and are unlikely to encourage any imitations. Equally "old New York" are the other illustrations on page 450, and yet how different. The former is a typical and even a "standard" house front of its kind, quite consistently carried out at all points. So is the latter, at least below the cornice, straightforward, well-composed and well detailed, even though in this case one may fail to see what good the order of the entrance does the front. But, above the cornice, consistency ceases. The Greek detail of the balustrade and the design of the dormers have nothing whatever to do with the character of the wall beneath. One even notes, with some amusement, that, while the body of the house has small panes and a reticulation of sashwork, there is given to the servants' quarters the plate glass which our ancestors would have been glad enough to introduce into their state apartments if it had been invented. In fact, the small pane is commonly an affectation and not a commendable affectation. A window pane is not a "module," or basis of design, that it should be retained merely as the badge of a style when it interferes, sometimes

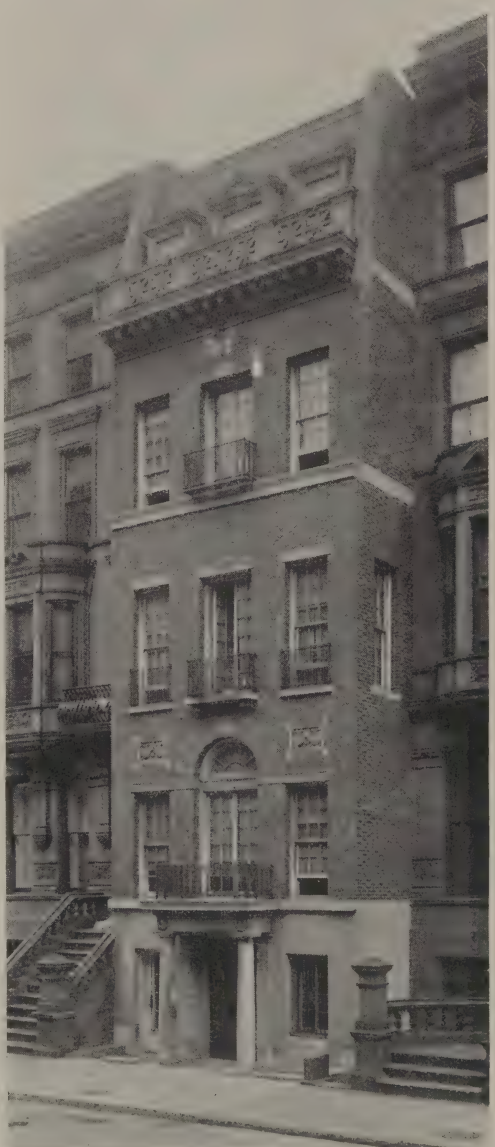


FIG. 14.—NO. 26 EAST 76TH STREET.
Chas. E. Birge, Architect.

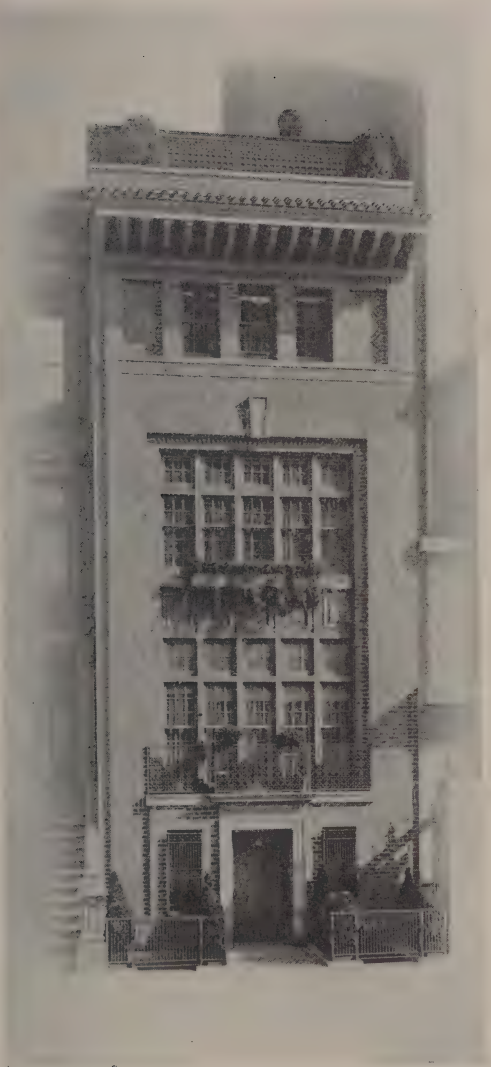


FIG. 15.—59 EAST 77TH STREET.
Albro & Lindeberg, Architects.

rather seriously, with the two purposes of glazing: to admit light and to facilitate the outlook. One wonders if in his cottage architecture some architect will not at great expense have specially made the green and streaky and hardly translucent glass with which the cottagers of the period of the cottage were compelled to put up. A frank acknowledgment that in this respect we live in times unknown to the ancients and are prepared to enjoy our advantages would do our domestic architecture no real harm. There is a limit, of course; and one would resent a show window in an old-fashioned house.

That the light, after the largest apertures possible have been designed to admit it frely, has been excluded by



FIG. 16.—NO. 124 EAST 55TH STREET.
Albro & Lindeberg, Architects.

a minute and meaningless multiplication of sashes and diminution of panes is the only fault one has to find with those admirable pieces of design presented in Figs. 15 and 16. The composition of the two is so similar as to be virtually identical, the motive being the grouping of the second and third stories into a single feature, to which the upper and lower stories are appendages. This composition assumes that the two selected stories are of equal importance and equally worthy of signalization, which is often true in case, for example, one contains the drawing-room and the other the library or the boudoir or other apartment more "ostensible" and signalizable than a mere bedchamber. Then the composition becomes as legitimate and expressive as it is striking. In each of these cases it is admirably and consistently carried out, consistently with perhaps a single exception. This is the basement of Fig. 16. The very free general treatment of the front, the form and detail of the gable, the details of the great openings, seem to require in the detail of the basement a design in Gothic, if in any historical style, and to render discordant the pilasters with their classic mouldings.



FIG. 17.—NO. 53 EAST 61ST STREET.
Walker & Gillette, Architects.

Nothing could be prettier or more seemly and domestic than the front shown in Fig. 17. The material is a novelty in a city house front, common as it is in suburban work. Possibly gray brick might have been as effective as the actual cement, in contrast with the red of the brickwork, but it could not have been more so. This front is of no style. It is merely the putting together of the materials in the most straightforward manner and in accordance with a scheme derived from nothing but the requirements, practical and architectural, of the particular structure. But this work, being done by a sensitive and trained hand, has resulted in a very artistic and a very individual expression and, though of no style, very distinctly has style and is clearly one of the best of the recent things. A very

pleasant object is also Fig. 20, though quite possibly amenable to the same criticism, or the same remark, we are making about Fig. 14: that the top, above the cornice, or even above the balcony, has little to do with the fashion of the front below that line. But this top is so much better done and so pretty in itself that we are glad to meet it and hasten to waive the objection.



FIG. 18.—NOS. 121-123 EAST 79TH STREET.
Robins & Oakman, Architects. Foster, Gade & Graham, Architects.

Upon the remaining illustrations space forbids any detailed comment. And, indeed, "quid multa?" The present tendency in house building in the region under consideration, is so clear and the dangers of that tendency also so clear. The transformation of the quarter, hardly more than begun, is bound to go on to completion. Every owner of a brownstone front is under an effective compulsion to bring his front up to the building line under a penalty of being shut in on both sides, and when he advances his front he will, of course, reconstruct it. Compromise measures, such as are shown in the two extensions, Figs. 21 and 22, or in the pathetic alignment of the brownstone front in the middle of Fig. 19, are of no permanent avail. Indeed, these things amount to little more than staking out the owner's claim and showing that he has a right to build as far forward as he owns. He will do it before long. Then will come the real architectural test. There is not as yet a single entire block front in the new manner. What we need is to combine the individual interest of such examples as those we have been discussing with the general conformity of previous periods of one urban building. Conformity would be officially enforced in com-

munities more civilized in these matters than we are. The only substitute we can have for the regulations of a prefecture is the consensus of the body of architects to consider the neighbors. Conformity in material is the most obvious and the most effective of conformities. Look at Fig. 18 and see how a big house and a little house may dwell together in amity on account of the employment of the same materials in both, when the designs of them have nothing in common beyond a loose and general agreement on



FIG. 19.—NOS. 107-109-111 EAST 78TH STREET.
F. G. Stewart, Architect. York & Sawyer, Architects.

"style," and when their lines do not in any instance coincide. The pioneer in a block front ought to be allowed the privilege of dictating his material to the neighbors of his immediate row, if not to the architects of the whole block. It cannot be expected that his successors will, or indeed can, always follow his lines and levels. But they ought at least to consider them and to show in their work evidences that they have considered them. Only thus can we escape the misfortune of not being able to see the forest for the trees and avoid a miscellany that will be more depressing in a general view than the monotony of the brownstone period. Meanwhile, it behooves us thankfully to acknowledge the great advance that has been made in the architecture of our town houses, separately considered, and to recognize that the new architecture gives an added zest to life in New York, insomuch that there is many a single block front in the Manhattan of 1911 that has more architectural interest than any fifty block fronts of the brownstone period.



FIG. 20.—NO. 176 EAST 70TH STREET.
Walker & Hazard, Architects.



FIG. 21.



FIG. 22.



FIG. 23.—NO. 62 EAST 80TH STREET.
Albro & Lindeberg, Architects.



PENNSYLVANIA FARMHOUSES

EXAMPLES OF RURAL DWELLINGS OF A HUNDRED YEARS AGO

BY AYMAR EMBURY II

PHOTOS BY HENRY SAYLOR

THE CENTRES of civilization to-day are for the most part those of a hundred years ago grown beyond recognition. The physical growth which is the visible expression of the industrial success of Philadelphia, New York and Boston has been accompanied by the demolition of the monuments of their earlier civilization. It is only in the cities whose commercial life is utterly stagnate, and in the remote farming districts that we find the remains of that exquisite architecture which, for lack of a better name, we call Colonial. Colonial, of course, properly it was not, as for the most part the existing structures were built in the post-Revolutionary period and those preceding the Revolution had little to mark them as a separate style from that of England itself in the same time. The details of them all are direct importations, modified, of course, by ignorant (although tasteful) builders. Of design in a sense there was none; almost all the houses were originally simple, rectangular buildings with single openings, the ingenuity of their builders not being sufficiently great to contrive a proper support for a wide span in a masonry wall. The only attempts at ornamentation were around the doorways and in the light and beautifully detailed cornices, and the marked features of variance from the English prototype arose mainly from the different materials employed and the extensive use of piazzas and verandas which in England were practically non-existent. Much of the early work has been fortunately made familiar to present day architects through the current interest in Colonial work of all kinds, but of this the vast majority of the houses which have been published were in New England or in Maryland or Virginia, while other places, where much work is still existent of equal or not less importance, have been hitherto untouched. It is only within the last two or three years that the profession in New York has awakened to the realization of the interest and importance of the buildings of the Dutch Colonial period in their own immediate neighborhood; and, while the Philadelphia architects have been by no means so slow to realize the beauty of the old stone farm buildings

near Philadelphia, and to utilize their good features in their designs, few of the old houses have been published, and, while much of the familiar and charming modern work around Philadelphia is derived from the old, the prototypes themselves remain almost unknown.

The photographs which illustrate this article were all of them made within fifty miles of Philadelphia, and illustrate the number of farmhouses built over a hundred years ago, almost every one of which has about it some feature of interest to the general public as well as to the architects.



AN 18TH CENTURY HOUSE—THE WALLS ARE OF LOGS WITH A COURSE OF STONE LAID OVER THE TOPS OF THE WINDOWS AND THE WHOLE WHITEWASHED.

The oldest is probably that shown in the first illustration, and it almost certainly dates back to early in the eighteenth century, since the walls are built of roughly squared logs, neatly fitted together, plastered directly on the logs in the interior, while the outside has been whitewashed. Its interest is probably rather archæological than architectural, and a very curious feature is the insertion of a band of stone work immediately above the heads of the doors and windows. I can assign no good reason for its introduction; in fact, there are a great many reasons why it should not be used; but there it is: a monument to the peculiar ideas of stability held by our ancestors. The end of this house has in its simplest form the shed roof which our ancestors in their ignorance of waterproof materials introduced to keep their walls dry, and which we find nowadays not uncommonly employed under the term of "Germantown Hood."

The second illustration is of a house near Pottstown, Pennsylvania, dated 1804. This, like a good many of the other houses around Philadelphia, was built of rubble stone work finished on the exterior with an extremely hard and durable stucco, generally of a reddish yellow or yellow color whose constituents were a very coarse sand, bound together with hydraulic lime. An interesting feature of this house is that the lower portion of the front wall is finished in white plaster, much as were many of the old Dutch houses around New York; it is a curious instance of the sacrifice of utility to a sense of fitness, as the good weatherproof stucco

used in the main part of the building was evidently not considered neat enough for the front, and for that they used a regular lime plaster (such as we employ for interior walls) and protected it from the weather by the shed roof transformed into a narrow piazza. The principle was the same as that by which the Dutch builders extended their roofs to finish with eaves six or seven feet wide, and it must be confessed that the variation in the treatment is by no means an unpleasant one, although modern architects would probably search for some better way to terminate the plaster than to have it stop with a sharp angle at the corner of the house.



A HOUSE NEAR POTTSTOWN, PA., BEARING DATE 1804.

The walls of these old houses were constructed of rubble stone work, in which clay was substituted for the then expensive lime mortar. The exterior was either pointed up or stuccoed with some hydraulic lime and, while the English tradition was strong enough to induce the builders in many cases to finish the heads of the windows as if they had cut stone flat arches, these were usually false, the lintels being of hewn oak, faced with wood sawn to imitate stone.

In the third illustration we have a good proof of this, since on the ends of the building the applied wood arches have fallen off and exposed the rough stone work and wood lintels behind them. This same adherence to tradition, ever in sham materials, can also be observed in the Dutch work, and in the English work in Virginia, where stone lintels were very rare, and even in the brick houses painted to imitate stone, were most commonly employed. But, while the designers were in no way particular about the lintels, they were sometimes over cautious in the matter of coigns, as can be seen in both the third and fourth illustrations, where the scale of the stones employed is little short of enormous, in the third illustration only thirteen of them making up the height of two full stories, while in the house shown in the fourth illustration only ten are found necessary. It seems strange that the masons who could get out, lift to considerable heights, and set stones of such magnitude did not have the neces-



A STONE FARMHOUSE BETWEEN AMITYVILLE AND DOUGLASVILLE, PA.



A HOUSE AT BOYERTOWN, PA.

sary intelligence to use stone lintels. The house in the fourth illustration has other features of interest beside the coigns. The arched head entrance doorway is an unusual thing to be found in Colonial work, unless it is a circular wooden arch within a square stone opening. The cornice is both delicately and beautifully detailed, and the dark line above the cornice, crossing the gable end, is a row of brick stretchers, again of obscure purpose, possibly intended as a raglet for the flashing of the gables, although it is not at present so used. Like many of the other houses in this vicinity, this has a date stone set in the upper corner of the gable, in this case circular, and finished with keys above and below. The stone work is of delightful quality; the contrast between the huge plain surfaces of the coigns and the small broken surface of the field is charming, especially as the stone is of very varied color.

The third and fourth illustrations are again alike in a characteristic often introduced to-day; the blinds in the second story are painted green, while those in the first story are white. Of course, we are not at this time able to say that these colors were the original ones, but a strict adherence to tradition in the matter of painting dwellings is habitual, and it is probable that the original blinds differed in color on the two stories.

Similar to these two houses is the so-called "Yellow House," in which the stone work varies from black to yellow with all the various tones of reds and browns; the blinds are again green in the second story and white in the first, while the front has a most delightful little entrance porch with a pyramidal hood and old benches at either side, unfortunately partially hidden by the modern trellis inside the gate.



ON THE ROAD BETWEEN BOYERTOWN AND READING, PA., NEAR THE OLD ROAD HOUSE KNOWN AS "THE YELLOW HOUSE."

The protection of the stone work was evidently a vital consideration in the minds of the builders of all these houses, and in the sixth illustration of an old house, built in 1810 (so marked on the date stone in the gable), we find it existent, even to the stone wall enclosing



A STUCCO COVERED STONE HOUSE IN CHESTER COUNTY, PA—THE MARBLE SLAB IN THE GABLE END BEARS THE DATE 1810.

a sort of fore-court which was topped with a little wooden gable roof to preserve it from the disintegrating action of water and frost. A curious thing: to protect the stronger material by the less durable! This house, like that in the fifth illustration, has a small entrance porch, and it is noteworthy of these



AN OLD STONE HOUSE NEAR GLASGOW, MONTGOMERY COUNTY, PA., COVERED WITH GRAY STUCCO—(SEE DOORWAY DETAIL).



DOORWAY DETAIL OF THE STUCCO-COVERED STONE HOUSE NEAR GLASGOW—WOOD STEPS OR AN ENTRANCE PORCH PROBABLY WERE INCORPORATED IN THE DESIGN BUT HAVE GIVEN PLACE TO THE ROUGH STONE STEPS.



DETAIL OF MAIN DOORWAY AND FRONT OF STUCCO-COVERED STONE HOUSE BEYOND GLASGOW—MOST OF THESE HOUSES, EACH ABOUT 100 YEARS OLD HAS A DELICATELY COVERED WOOD CORNICE IN GOOD CONDITION.



DOORWAY OF A WOODEN HOUSE NEAR DOUGLASVILLE, PA., ALMOST FALLEN TO DECAY—THE WOODEN WALLS WERE BUILT IN THE MANNER OF CUT-STONE WORK—THE REMAINS OF AN ARBOR ARE STILL SEEN AROUND DOORWAY.

Philadelphia houses that so many of them had either a small entrance porch or a very narrow piazza or no porch or piazza at all.

Both the seventh and eighth illustrations are of simple houses, agreeably detailed; the frontispiece, marking the doorway, set directly against the house, and the big, roomy piazza which we find so common a characteristic of most early work has been entirely omitted.

It is unfortunate that most of these photographs do not show very clearly the exquisite details of the cornices, of which the bed moulds, especially, were often elaborately treated. In the eighth illustration the bed mould has evidently been imitated from the familiar Classic egg and dart; and the agreeable play of light and shade, which have made the egg and dart so useful a form of decorating moulding for two thousand years, has in spirit been here continued, although the method of producing it by a combination of raised lines in triangular form with little balls between is unique. In fact, all of these cornices have something remarkable about them which well repays close study. In the fourth illustration, for example, we find a reminiscence of the Greek mutule and triglyph here combined into a single bracketlike form perpendicular to the ground as in the Roman treatment and not perpendicular to the cornice as in the Greek. Also the guttæ, which in the Classic architecture occur only below the triglyphs, here form a continuous band along the architrave, an exceedingly curious variation of the well known form and one which suggests that a less strict adherence to Classic precedent and a loosening of the reins of fanciful design might result in more interesting forms than those which make up the cornices of most modern houses. The only difficulty is that the excellent training of modern architects has tended somewhat to blur their natural taste; and the use of irregular methods such as these must be either naive or with a precise recognition of the play of light and shade required (amounting almost to an inspiration) to be successful.

The tenth illustration of a somewhat later building of wooden construction shows again the free methods in cornice design which nowadays we have restricted largely to mantels and interior decorative features. Below the cornice is a line of the small O. G. moulded brackets, generally placed close together, and derived from nobody knows what source, with below the Colonial variant of the dentil course which in this country almost superseded for a time the original form. The house is a very interesting one, in spite of its ruinous condition. The windows, divided into five lights in height, have two in the upper sash and three in the lower, while one is tempted to think the blinds were hung upside down, since the cross-bar comes not on the meeting stile of the sash but on the muntin below. The window trims have been formed with ears, and the entrance doorway can be compared with the most excellent of the wonderful doorways of Colonial times. In both the tenth and eleventh illustrations we find one curious feature in that the frieze of the order around the door is of unnatural length and the architrave absent entirely. There seems to be some excuse for this in the one shown in the tenth illustration, since the capital of the pilasters forms the bed mould from which the arch of the doorway springs; but the little triglyphs, connected at the top to the cornice below, fall far short of the moldings, reminding one of a man in a pair of trousers up to his knees. This peculiar extended frieze is in the eleventh illustration, unornamented; and the door, while in detail delightful, is in composition not so good.

The eleventh illustration also shows very well the excellent texture of the stucco work and the splendid old wrought-iron hardware used to secure the blinds.

The general high standard of design through all these buildings is curious, in view of their isolation in what is now and always has been a remote farming district. The country is a lovely one, excellently suited for farming, with low rolling hills and the houses are in all cases parts only of a group of farm buildings, of which the general char-

acter is shown in the twelfth illustration. The big barns, by the way, were hardly less interesting than the houses themselves—not because of any particular detail employed, but because of their excellent adaptation to the needs of the farmer. They were as far as possible built on a sloping hillside, accessible from the high side to teams and with the portion of the building at the lower side carried on stout wooden posts, or sometimes heavy circular stone piers, generally stuccoed or plastered. I suspect it was from these heavy stone piers, as much as from the Italian pergolas that Charles Barton Keene and other American architects found the type of big stucco columns.

From their stone work and their proportions the Philadelphia men have borrowed much to help them to their pre-eminence in country house design; so might the American architects in general borrow still further, for too much of our Colonial architecture has the cornice and the porch treated in a more or less stereotyped form, and the freedom and grace with which these particular portions of these farm houses have been treated may well serve as models for modern work.



A STUCCO COVERED STONE HOUSE NEAR STOWE, PA.



FIG. 9. ENTRANCE DETAIL—STEVENSON SCHOOL—FLINT, MICHIGAN.

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The Architectural Treatment of Concrete Structures

Part III

By M. M. Sloan.

In the last article the writer endeavored to review the various methods by which concrete surfaces may be treated in order that the appearance of the structure might be improved. There has been an almost universal tendency for architectural designers to restrict themselves to the use of colored tile in the decoration of concrete buildings or those having the appearance of concrete. Unfortunately, the use of such ornamentation is generally confined to geometric designs in borders, panels or cartouches. While very unusual results have been obtained by the use of concrete with tile as a decorative ornament, in most instances the structure so treated lacks dignity. It seems that even the architectural designer has planned buildings of this character for places so situated that the structure is apt to be viewed from a distance rather than subjected to close observation.

Where such is the case, the designer frequently fails to appreciate what might be denominated as the perspective of color. We are well aware that nearly all colors except yellow change with their recession into the distance, due, of course, to the light and atmospheric effects. It consequently would seem that for buildings of some prominence, and so situated as to be more generally observed from a distance, the attempt to beautify them with tile ornamentation in colors would be futile.

It is no doubt that the beauty of classic architecture with its strong cornices, capitals and pillared porticos is due to the light, shade and shadow effects produced by the masterful proportions of the various orders. It also cannot but be remembered that the birth of the proportions upon which our classic orders are founded is due to the brilliant surroundings of rich skies and beautiful sunlight, which produce, with the natural shades and tone of the marbles or stone, magnificent soft colored tones which greatly enhance the beauty of the structure. It is too much to ask of concrete that it shall reflect to any degree the colors of sunlight. It cannot, because of its lustreless and light-absorbing surfaces. The only element then that the architectural designer can find that will truly express the nature of the material and allow him to produce a structure which will be pleasing, and at the same time have dignity of appearance, is that of structural strength, brought out and explained by the contour, the proportions of the building and the shadow effects.

As the writer has intimated in the previous articles, the designers of concrete structures, and especially of those reinforced with steel, have seldom entirely departed from the structural forms which were indicative of other materials; and we find that many of the larger buildings that have been constructed of concrete have been designed with buttressed walls, groined arches, porticos and other features which are essential to the use of masonry laid up in small units of burnt clay or stone cement together with mortar. Thus it is that we find reinforced concrete construction following lines of stability which could be maintained by piling brick or stone together.

The strength of the composite material of concrete and steel is such that all these forms can be radically departed from, and the design of the structure can



FIG. 1. BRIDGE OVER WHITE RIVER, MORRIS, INDIANAPOLIS.

be adapted to the material by following the structural capabilities and, in the hands of a skilled designer, would produce overhanging arches, suspended balconies and other features far different from the solid style of architecture which is displayed in the Byzantine and Mission effects (types now so generally employed in the designing of concrete buildings.)

Reinforced concrete has had an extensive application to the construction of highway and other bridges; and the unsightly wooden, structural steel or old



FIG. 2. I. C. R. R. BRIDGE OVER BIG MUDDY RIVER, CARBONDALE, ILLS.

style combination cast-iron and wrought tie-rod county bridge is fast being replaced with monolithic structures of considerably greater solidity and with some pretensions to appearance.

There is probably no better material for the construction of bridges of this character than reinforced concrete, and with the exercise of care these structures can be designed so that they are pleasing in appearance, both in approaches and from the stream or roadway which they span. Unfortunately, many reinforced concrete bridges have been produced in their entirety by the civil engineer, who failed to understand the possibilities of the material in so far as architectural effect was concerned.

A comparison of two bridge structures is shown in Figs. 1 and 2. The former illustrates the deplorable consequences of trying to imitate a masonry structure with the use of plastic and reinforced material, while the latter shows the possibilities of a sensible and artistically treated structure based upon purely structural lines, with a due amount of consideration paid to its finish and appearance.

In the design of such structures, and consequently a consideration of the architectural results to be obtained, the strength value of reinforced concrete in tension must not be overlooked, for in this element it is a different material from stone masonry which theoretically

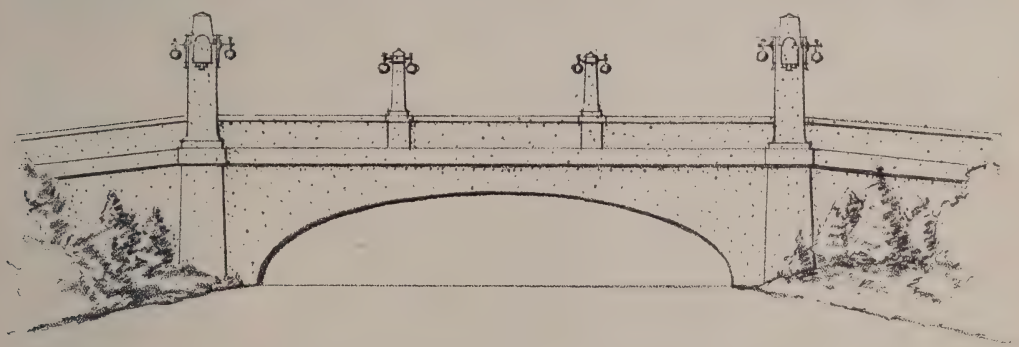


FIG. 3. SUGGESTED DESIGN FOR A CONCRETE BRIDGE.

Many of the first efforts in the design of reinforced concrete bridges show the fatal mistake of trying to imitate with a monolithic material a stone structure with huge arch rings, of accentuated voussoirs which were not only homely but transgressed that great law of good design in that the arch ring was not structurally correct. An analysis of the stresses in a reinforced concrete arch shows a very material difference from those of the same structure when built of masonry or brickwork, and the possibilities of the material in obtaining large spans, that the formation of the arch can be such that it could not be built in masonry and, consequently, the structure can present a greater degree of lightness and give a more graceful expression of curves and lines than the old style of semicircular or segmental arch.

does not develop tensile resistance. This one fact alone would be sufficient to develop a characteristic design for reinforced concrete bridge structures. In the design of the superstructure of a concrete bridge it would seem that only the material itself should be used, from the fact that the monolithic mass shows a stability and durability which it would seem good practice to carry out in the design of the parapet walls, the portal approaches and even the lamp supports for the lighting of the roadway.

To develop the design of a bridge by using iron railings or supports upon such a massive substructure seems to detract from the dignity of the arch and could seldom be treated with sufficient massiveness to properly set off or enhance the appearance. Besides, the use of metal, either copper or iron, placed upon and supported by embedding in concrete,



FIG. 4. A REINFORCED CONCRETE FACTORY BUILDING.

is not desirable from, the fact that ugly streaks and stains are carried down from the metal to the cement by rust or corrosion, making the structure unsightly.

Much could be said about the proper architectural treatment of concrete bridges and similar structures, and, as in all arts and sciences, authorities dif-

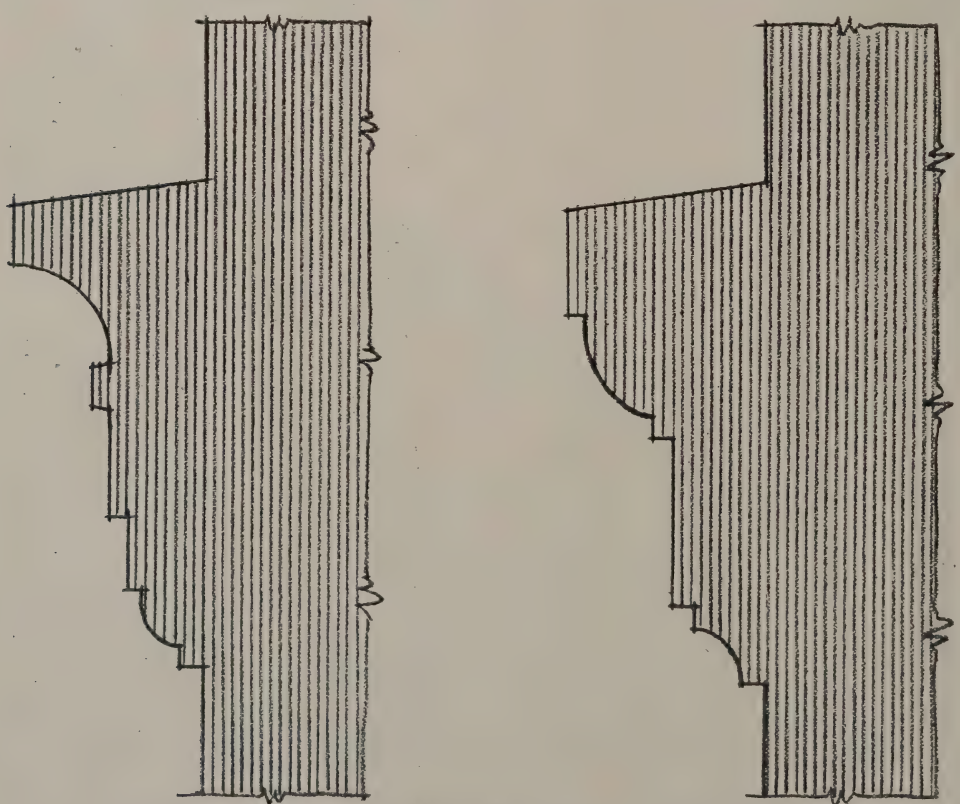


FIG. 5. PROFILE OF BAND COURSES PROPOSED TO EMBELLISH CONCRETE BUILDINGS.

fer. It hardly seems consistent to decorate a bridge structure with inlaid colored. tile in border or panel designs. The structure in itself is, as a rule, so massive and so located that such decoration is out of place, generally restless and quite frequently incongruous. A suggested design for a concrete bridge, treated from the standpoint of architectural and structural design, is shown in Fig. 3. A very pleasing effect is obtained by the shape of the arch, which combines with its element of strength an easy and pleasing running curve; the parapet is massive and indicative of the material used in its construction, and the approaches of the bridge are indicated by pylons which could be made to carry ornamental lighting fixtures of a massive, yet simple and tasteful, pattern.

As works of this kind obtain their beauty from their proportions and mass, and as this is quite frequently set off by the surroundings, the appearance of the structure can be much improved by attention to the landscape effect on banks or slopes at the approaches; and, in the writer's opinion, provision can be made to arrange projecting shelving on recessed niches which could be planted with hardy evergreens, all of which could be constructed at a minimum cost.

In the architectural design of reinforced-concrete buildings the general principles of good design are carried out by subdividing the façade of the building into base course, shaft and cornice, as illustrated in Fig. 4. In the selection of the profile for these elements the design is greatly improved by using band courses of considerable strength and projection, composed of simple surfaces and plain round mouldings, as indicated in Fig. 5. It is not possible to do with these courses as is done with stone work, by undercutting them for a drip, as the attempt to mould such a detail is almost always futile.



FIG. 6. SKILFUL TREATMENT OF A CONCRETE CORNICE.

While the classical orders have been extensively employed for motifs in the construction of cornices for buildings, in copper, terra cotta and stone, with very little regard to the architectural or structural requirements of the building, or possibilities of the materials used, it is probably fortunate that it would be almost impossible to construct such cornice details in concrete; and, where the building is of reinforced or monolithic construction, the cornice must be divided up into simple elements that can readily be moulded in forms that can be built with reasonable despatch and removed without danger of destroying the moulded work.

It is surprising what effects can be

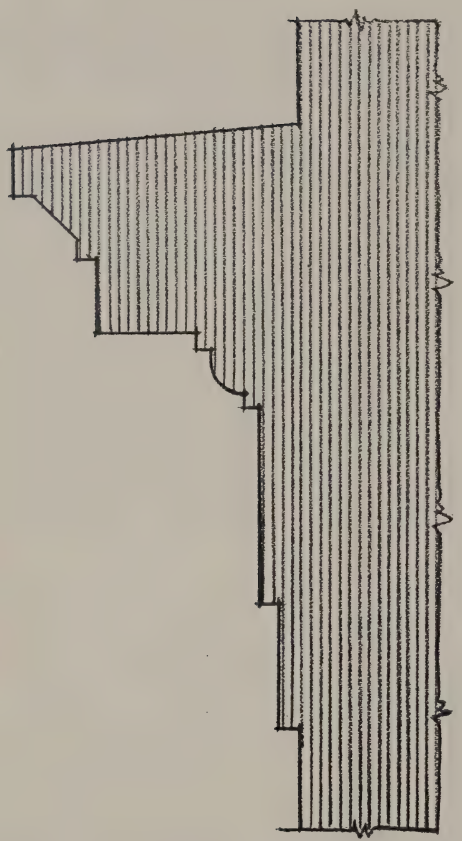


FIG. 7. SUGGESTION FOR CORNICE DETAIL IN CONCRETE.

obtained by properly proportioned cornices of simple surfaces and mouldings. There is shown in Fig. 6 a building which has been skilfully treated in reinforced concrete with regard to the cornice. When, however, the cost of constructing such a cornice as is therein illustrated is considered, it would seem that a very excellent effect could be obtained at probably the same cost by using terra cotta for topping out a concrete building. The terra cotta could be made to contrast or could be finished to match in color and texture the concrete surfaces. Thus the character of the mouldings and cornices would be insured, and the work could be delivered up without the marred effects so often found in concrete work upon the removal of the forms.

In Figs. 7 and 8 are shown two suggestions for cornices suitable for modern commercial or industrial concrete buildings. Both of these can be readily formed in either wood or metal forms and are expressive of the material as well as having some pretensions to architectural appearance.

Sometimes, where capitals or abutments of elaborate design involve, foliated work is introduced by the designer in an attempt to decorate concrete buildings; they can best be cast separately, in carefully prepared gelatine moulds, and set in recesses, or cast complete in place with the mass of the work. Such ornamentations are usually far from successful, as they are never strong in the character of their under-cuts, and the material is so absorbent that after being in place for a few weeks it loses the life and sparkle which are the beauty of cut stone.

An examination of most cast cement

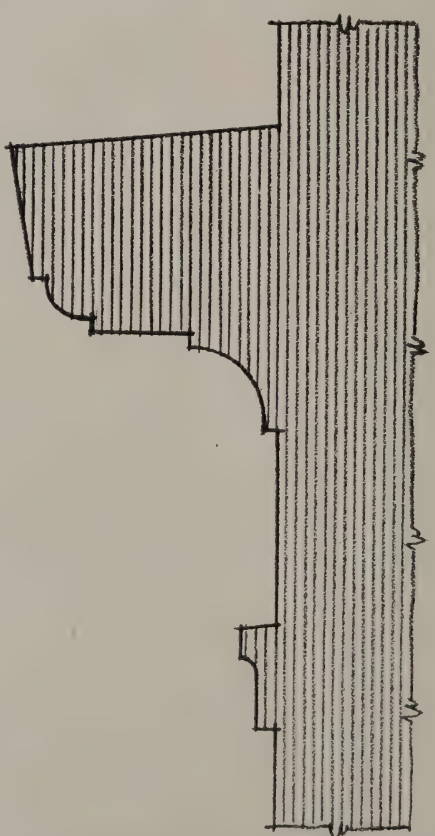


FIG. 8. SUGGESTION FOR CORNICE DETAIL IN CONCRETE.

ornamental features, or those which are of the same material, and known as "artificial stone," does not show durability after they have been in place for any time, as most work of this character has shrinkage cracks and crazes which will mean the rapid defacement of the material.

The entrance to a building, whether it is for industrial or commercial purposes, or domestic habitation, requires, as a rule, some distinctive architectural treatment. This is because it must be accentuated and also from the fact that it is the portion of the building which is brought closest to the observer.

In industrial or commercial buildings it is usual, where the structure is of concrete, to design the doorway or entrance with projecting abutment or hood, supported upon properly moulded brackets or mutuals. It is especially desirable that the entrance for a reinforced-concrete commercial or industrial building shall have some architectural pretensions, as generally the rest of the building is plain in appearance, with the structural unit designs repeated in monotonous regularity.

So many of the attempts at decorative treatment for entrance doorways in



FIG. 10. DESIGN FOR DOORWAY TREATMENT IN CONCRETE.



FIG. 11. DESIGN FOR DOORWAY TREATMENT IN CONCRETE.

buildings of this character have failed because of the effort to reduce the cost of construction to a minimum. This is false economy, because there are usually only one or two such special features required in the entire structure, and an increased expenditure on these features would be a very small percentage of the cost of the building.

The success of a door entrance, such as that illustrated in Fig. 9, depends, first, upon the design; second, upon the construction of the form work necessary to mould it, and, third, upon the care with which the concrete is placed. In the design of such a feature any attempt to obtain fine mouldings or to realize small details is, in nine cases out of ten, frustrated, from the fact that concrete cannot be cast successfully to bring out such details in perfection. The designer should, therefore, select such mouldings and forms as are strong in their profile and can be readily constructed in forms of wood or sheet metal. It is not necessary, however, to develop crude and disproportioned details, for as much care can be exercised in the designing of cast concrete details as in fine cut-stone work.

The unfortunate part about the construction of monolithic details in concrete construction is that due to the carelessness with which the concrete is

poured into the forms, when the forms are removed the concrete shows numerous imperfections. An attempt is then made to patch the broken mouldings and smooth up the work generally by troweling on a thin coat of cement. This, first of all, destroys any beauty that the cast concrete may possess and will seldom stay on the concrete for any length of time, as it scales off and leaves the work in a deplorable state of dilapidation.

One of the best methods to pursue in the construction of work of this kind is to carefully cast the work with selected cement and aggregates and have the same dressed by a skilled stone cutter, thus producing sharp mouldings and details and at the same time developing a uniform color by exposing the aggregates.

In Figs. 10 and 11 are illustrated two designs of doorway treatments in concrete. The first shows an unstudied and clumsy treatment, while the latter indicated careful attention by the designer and carefully executed work.

In all instances the mill work or metal work of the door frame and doorway should be of the best obtainable, with the finest finish possible, for in this way the appearance of the concrete is enhanced.

In the designing of brackets and corbels and cantilevers for the support of overhanging architectural elements the usual principles of masonry construction should be in the designing of these features in connection with reinforced concrete for, as previously stated, it must be remembered that reinforced concrete has tensile resistance; consequently, in order that the design may be consistent with the material, these brackets may be designed on much bolder lines and, where it is necessary, to adhere to corbel proportions.

By applying this principle to bracket design bold and strong profiles are obtained, and the projections are naturally greater than in masonry or structures simulating masonry. For instance, it would be almost impossible to construct the architectural feature illustrated in Fig. 12 in masonry to reinforced-con crete lines. Such architectural features immediately proclaim the material which is being used in the structure.

It seems almost foolish to attempt to ornament brackets and corbels in reinforced concrete, for there are no divisions such as obtained in masonry construction, where one stone is supported by one beneath; consequently, there is no necessity for the several brackets and offsets which appear in these features when constructed of masonry or terra cotta.

It is consequently by a study of the architectural capabilities of the material that the designer of concrete structures should be influenced; and it is only by an appreciation of the possibilities of reinforced concrete that a design that can really be said to be good can be obtained.

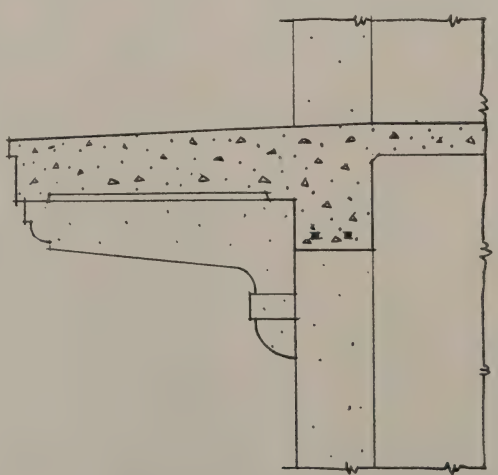


FIG. 12. BRACKET DETAIL IN CONCRETE.

CIVIC ART

REVIEW OF THOMAS H. MAWSON'S RECENT MONUMENTAL WORK

BY CHAS. MULFORD ROBINSON

In "Civic Art: Studies in Town Planning, Parks, Boulevards and Open Spaces," by Thomas H. Mawson, Batsford in London and Scribner's in New York have brought out a monumental work. The term is used advisedly, for in scale and beauty of production, as also in cost, this book looms far above its fellows. Perhaps, indeed, the most striking thing about the volume is this very quality of pretentiousness, for it is significant of the hold which the civic art ideal has taken upon English speaking people. Significantly, too, there is probably no reason to doubt that the book will find a sufficiently large sale to justify fully its elaborate production.

It is said to be nearly twenty years since Professor Mawson, inspired by the work of Le Notre and Alphand, commenced to write his "Civic Art." Even as recently, however, as that, there was so little interest in the general subject that he soon followed the urgent advice of friends and abandoned work on the volume. But the subject lay close to his heart all the time, and in the course of wide travel and the active practice of the profession of landscape architecture he was making notes, gaining suggestions, and securing illustrations which stood him in good stead when, with the rise of popular interest in civic art, he again took up the work. This delay, and the consequent deliberation with which material was gathered, may be held responsible for the extraordinary number of examples which the author has been able to cite in illustration of his dicta. In part these examples are illustrated by nearly three hundred photographs and drawings. This feature of the book lessens somewhat its readable character, for there are portions of chapters that are not unlike good catalogues of town planning and landscape architecture exhibitions. But at the same time it strengthens greatly its value for reference, and this no doubt is the main practical value of a work of this kind. Town planners, architects and landscape architects will purchase the volume not for reading on a summer holiday, but for its store of illustrations, in references and in pictures, to examples of good work in all the various phases and aspects of civic art.

Nevertheless, the text itself is of great interest. This is not only because it comes from such an authority as Professor Mawson, but because of the spirit which has animated its preparation. "The aim of civic art," says the Preface, "is to educate, to train the vision to see beauty in every line drawn, in the design of every structure, in every tree planted and in every stretch of greensward laid down. To contribute to this end is the main purpose of the book." Further on the author suggests that the present volume, in supplementing his earlier work, "The Art and Craft of Garden Making," anticipates "the time when someone will complete the cycle of works on civic art by worthily presenting the monumental architecture of Great Britain in its relation to town planning."

The seriousness with which his task has been undertaken by the author is further indicated by these words of the Preface: "This, then, is my contribution to the literature of civic art, which may be described as the aesthetics of town planning." It is this phase of the subject—the aesthetics of town planning—which the book especially emphasizes. At a time when the phrase, "City Beautiful," is taboo, Professor Mawson

has dared to write frankly, fully and hopefully upon it. In fact, in reading the volume one has the feeling that the writer's effort has been to sum up in it the conclusions of a lifetime—not, indeed, of years, but, far more weightily, of achievements in the field of civic art. It is this fact which fundamentally gives to the volume its peculiar value, bestowing authority, as the circumstance does, on each cited example.

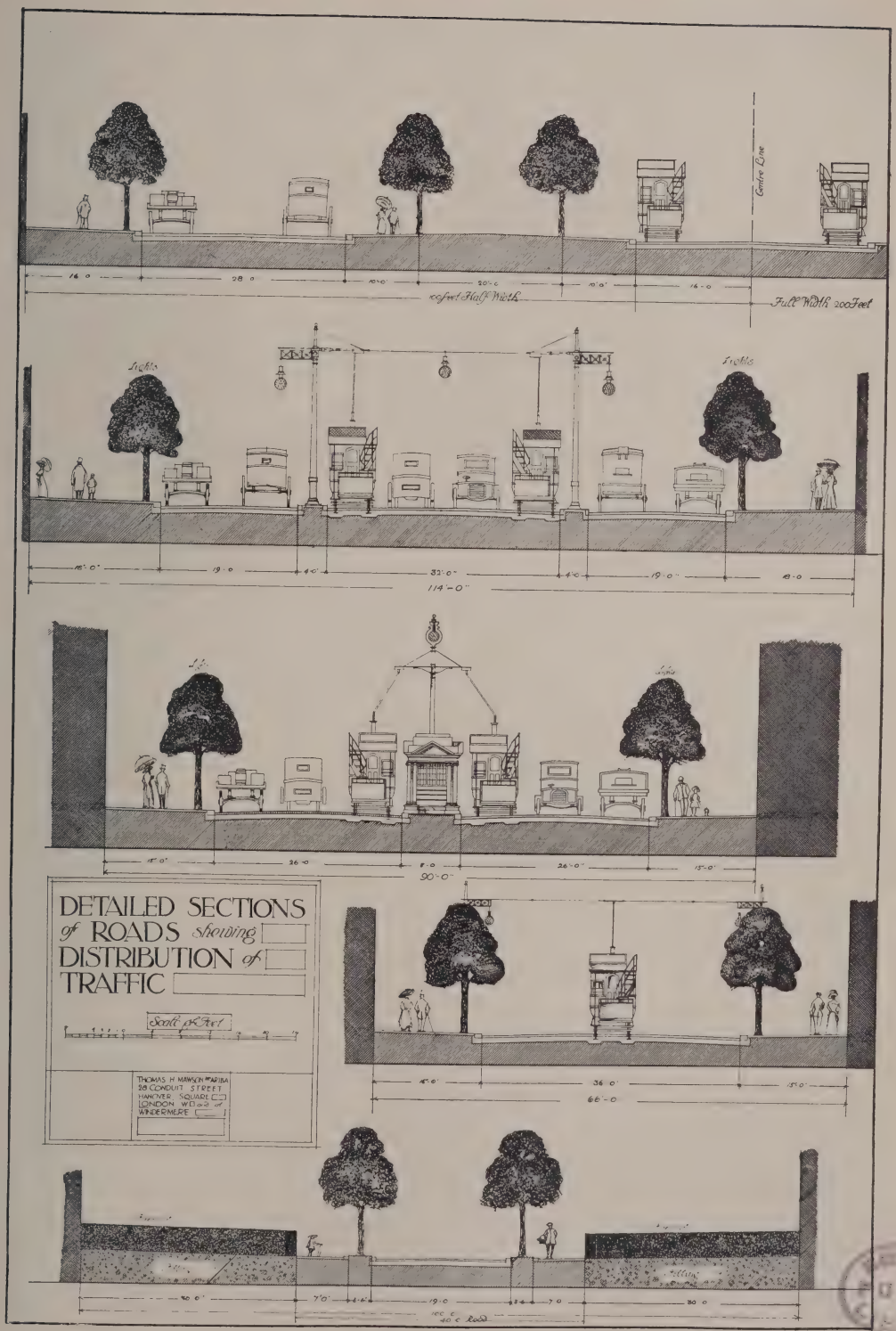
The arrangement of the contents of the book is interesting. There are four general headings, so distinct that the groups of chapters under each might have formed separate volumes of a single work. But there are obvious advantages in having them all under a single cover —large as that cover has to be.

The first part is devoted to the Theory of Civic Art; the second to the Practice of Civic Art; the third to Examples of Town Planning, and the fourth to Examples of Public Parks and Town Gardens. Thus, Parts Three and Four are illustrative of the discussions which have preceded them. Then follow Appendices and Indices. The former comprise lists of trees and shrubs suitable for planting under the various climatic, social and soil conditions of Great Britain. Their inclusion in a volume of this kind is perhaps of doubtful wisdom—so, at least, it seems to an American—their data being readily accessible in cheaper and handier form, we may suppose, by those for whom it has value.

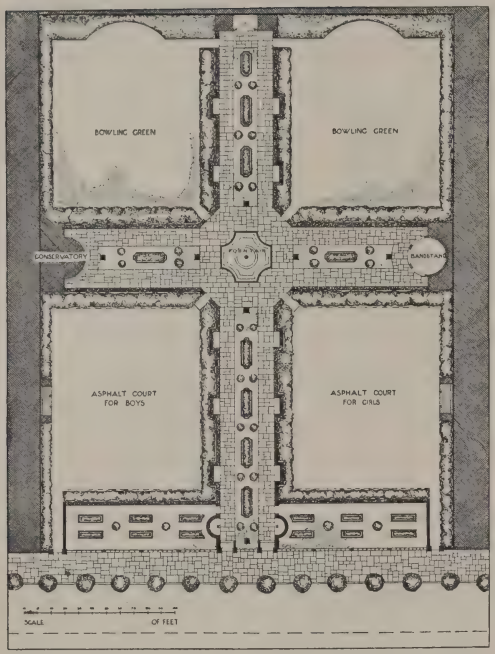
The first chapter of the discussion of the Theory of Civic Art considers the Place of the Ideal. It is inspiring in its hope and confidence. "What then is it," the author asks, "which promotes the prevalent and ever growing desire for beautiful cities, for footways canopied with foliage, for extensive municipal parks and boulevards? What is the impelling force leading men to desire better homes, reformed without and remodeled within upon hygienic and artistic principles? What causes this eager reaching after that which is to transform cities from the mere abodes of toil?" He sketches the civic art ideal. He notes its hold upon the Greeks, its submergence during the Feudal period, and how it sprang into life immediately feudalism began to wane. None, he says, but the most irreconcilable pessimist would maintain that the ideal "does not remain to this day, influencing civic life at every turn, however much exigencies of commerce and manufacture may militate against it." He notes, "root principles and ideals which have always underlain civic life and which are inseparable from it"—such as the attractive power of cities and their strategic location—and observes that "those who would relegate everything pertaining to corporate existence exclusively to the realm of the practical are making a mistake, the results of which cannot but be disastrous in practice. Surely," he says, "this growing desire for the beautiful, hygienic and orderly is the result of an instinctive reaching out towards the ideal and proceeds from a recognition of the fact that a conception of civic life which ignores anything beyond the practical will fail even to achieve that. This then is the fellowship of the noble aim, that, in the communal or civic life, of which every man may be a member, the one united purpose should be the conception and attainment of a high ideal and its translation into effective action."

It is a noble and inspiring thought, and the key to the volume lies in the statement that no idealist "can be of service unless he has reached that breadth of mind and training of the imaginative faculties which will enable him to grasp the whole in its entirety, for the ideal differs from the practical in this: that whereas in the latter you build in infinitesimal quantities, and so perhaps compass the whole, the former, Minerva-like, springs adult and fully armed from the mind, and nothing can be added to or taken from its collective glory." The book before us does much to give that breadth of mind and training of the imaginative faculties.

Because art of no sort comes into being ready equipped, there is reliance on tradition; and the second chapter considers the study and technology of civic design. It points out how much the town planner ought to know; but it gives the warning that most important of all is



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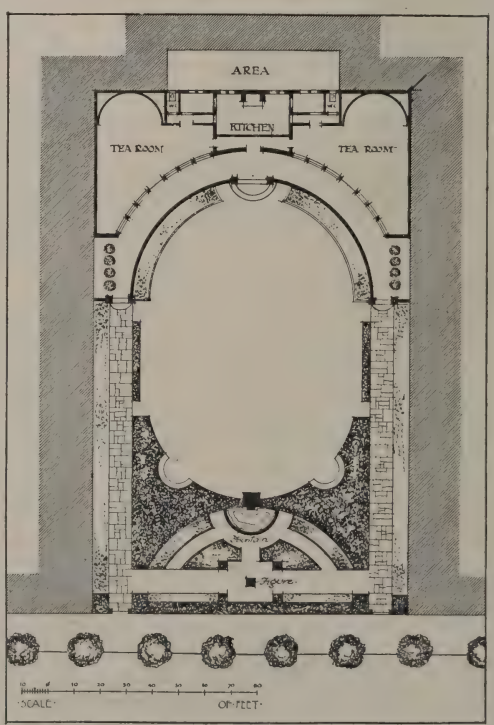


DESIGN FOR A SMALL RECREATION GROUND IN A CONGESTED AREA.

his point of view—that it shall be civic and communal. There is emphasis of the fact that technology is only the means to an end.

Chapter Three is called a comparison of town and country. Here it is pointed out that picturesque and charming as is many a village and rural effect, the go-as-you-please ways of the country are not compatible with city life. "To the city, men bring the best of their products"; the town draws to itself the art impulse of the country, "moulding and refining it to its purpose, systematizing and standardizing it." Yet professionalism alone is powerless. There must be along with it the "strain of thought which accords with nature's language." Though the classic be the profound type of beauty, says Professor Mawson, it must be a classicism which is perpetually young, and, therefore, shorn of pedantry. "It must be," he says, in a phrase which will appeal to architects, "that chastened form of beauty which sifts, then arrays, the fine masses in majestic poise, disposing all in becoming proportion and along simple, rhythmic lines." He who would attain it must scorn the selfishness of personal aim and throw overboard appeals to novelty in effect in order to gain popularity. The difficulty of securing such an attitude among the builders of the town "is the weakness we must strive to overcome." In the town, "where of all places the dominant note should be a quiet sense of tradition and propriety, men have striven with might and main, night and day, to invent new forms, each endeavor trying to outvie its neighbor in the vagaries of its projections, roofs, gables and the like." In great urban architecture there is reserve and simplicity.

Chapter Four, which closes the discussion of the Theory of Civic Art, is a fine and definite exposition of underlying aesthetic principles. "The city," he says, "is the place where we are entitled to expect and demand consummate grandeur. Seldom is it within the range of an estate owner or private builder to create distinction by individual or scattered estate erections, without having re-



DESIGN FOR A SMALL TEA GARDEN.



Reproduction from "Civic Art."

course to exaggeration. In a town the case is essentially different. There we have houses, shops, schools, churches and the municipal buildings which are all capable of being arrayed in a brilliant perspective of reciprocal association, the opportunities of creative effect being multiplied ten and twentyfold as we embrace them. If these opportunities are allowed to pass unimproved, the effect is marred by the multiplication of little aims. * * * It is impossible to make an isolated building an epic, but in collective building there is scope to express great emotions and ideas."

Mr. Mawson emphasizes the point that there must be great ideas, and then, turning to examples of the cumulative effect to be gained by grouping, he asks his readers to compare the impression given by the new government buildings in the Ringstrasse, Vienna, or by the plan of the Tuileries and their gardens in relation to the Place de la Concorde and Champs Elysées, with that which is given by the arrangement of the government buildings in Westminster in relation to the Houses of Parliament, or by the absence of plan in the grouping of the many costly erections which form the South Kensington Museum and its educational buildings. "These two examples," he says, "are very characteristic of our scrappy methods; both are national schemes, and, therefore, the government might have given us, without additional cost, magnificent groups of administrative and educational buildings. We need to realize," he adds, "that even cottages may be grouped so as to add a collective character and charm to a neighborhood by the quality of their grouping." The finest example which Great Britain now offers of this sort of effect is, he believes, to be found in the comprehensive scheme, already largely realized, of the Cardiff Corporation in Cathay's Park. This he describes with some detail.

Returning to general principles, Professor Mawson writes:

"In towns occupying flat sites the administrative buildings are often spread over too great an area of ground, whereas grandeur would be achieved, and a centralized focal point of strength and massivity secured, if loftiness were sought and offices and departments skied which are now allowed to worry up ground space of which they are unworthy, provided that the space in front is commensurate with their height. Although skyscrapers and commercial buildings, which uncompromisingly break the street line of height, are neither beautiful nor commendable, and are out of scale with the surroundings, a campanile, like that at Westminster, rising sheer out of level masses of buildings, is invaluable, drawing the eye with welcome relief from much that is mean and sordid. On hilly sites there should be no need to create height in the buildings, if rightly placed, that is, if we adhere to the traditions of the worthiest city builders, the Greeks, who invariably placed the monuments and temples, with their preponderance of horizontal lines, on the hills. * * * In most towns built on undulating sites there are many opportunities for the erection of official, educational, charitable and other institutions, by which the demands of the eye for magnificence may be satisfied; but, instead, the usual villas and houses clamber up the crests of the hills and struggle down over the other side, imparting to all a sense of exasperating sameness and uninteresting void."

Under the second general discussion, the Practice of Civic Art, the first chapter considers Town Survey and Traffic Circulation. This need hardly detain us, in a review in an architectural journal, though the following brief quotation is significant and suggestive: "Not in one city in the whole world, it is stated, have railways been designed as part of the city scheme; they are always left to push their way in as best they can; their stations are unclassifiable structures of glass and iron, which masquerade behind sham nondescript fronts of stone or glazed chocolate colored brick; yet they are indispensable, and for this reason ought to be made serviceable for easy and efficient transit, without offence to the canons of civic design." The next chapter takes up park systems, a matter upon which Professor Mawson speaks with partic-



Front Elevation



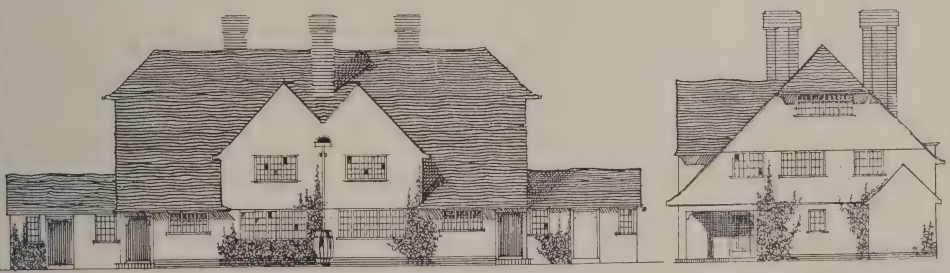
Side Elevation



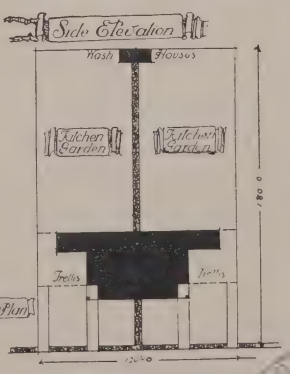
Plan

GLYN·CORY
Semi-Detached Cottages
CLASS·1 & 2·

Scale



Front Elevation



Side Elevation

Block Plan



Plan

PRENTICE MAWSON · DEL ·

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ular authority. There is little, however, in this chapter which has not been satisfactorily covered by American writers. Then comes a chapter on Civic Centres, Gardens and Open Spaces.

The great lack in most public open spaces, says the author, is the absence of one controlling and dominant style. "If," he says, "we possess a square surrounded by scholarly architecture and furnished with noble monuments and fountains, such as Trafalgar Square, we plant trees to hide the background of classic buildings; or, if we have a large square, like Tavistock Square, where the houses are designed with taste and restraint, with height of roof proportionate to the size of the open space, we destroy its harmoniousness by converting its central area into a landscape garden, with all the eccentricities of the style perpetuated under conditions which can have no possible justification. Little or no foliage is needed as a foil to such erections as the Tuileries, Paris; the Courts of Justice, Brussels, or St. George's Hall, Liverpool; they can dispense with it, unless it be as a flanking mass standing clear of the main façade. If foliage is introduced in front of such buildings, it ought to be severely formal and restricted in height, as in the Zwinger Square at Dresden."

In a market square he suggests that a fountain is the most suitable ornament. It should be at the end of the square, sheltered from winds which will scatter its spray. Neither a perfectly symmetrical plan, he thinks, nor the grandeur of regularity is desirable in such a square. Picturesque groupings of architecture must dominate the composition.

Classifying public places under seven heads, he takes up each one separately. The seven headings are: Governmental places, traffic places, places necessary for military parades and royal pageantry, market places, the cathedral close, professional and residential squares, and, finally, open spaces cleared for sociological purposes in congested areas. Each type presents, as he points out, its own unique opportunity. No hard and fast rules are possible. "As each city has its own individuality and its own civic atmosphere, so has each part of the city, and none more so than the squares and town gardens."

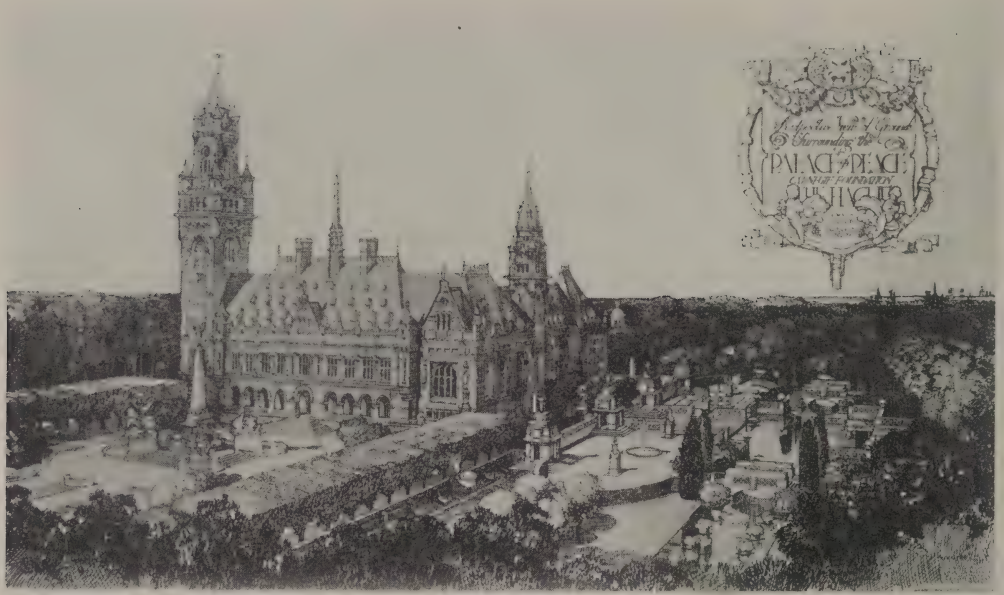
The proportion which the height of surrounding buildings bears to the width of the open space in front is, however, as he believes, one of the most important considerations. "Buildings which are too high for the space in front of them will give the gardens a depressing effect, whereas if they face on to an open space too large in proportion to their height all architectural effect will be lost." Always, whatever the shape of the public place, the quality of composition must never be absent, he points out, from its arrangement. "Here the first lesson to observe is: that where the apparent disarray and picturesqueness seem greatest it should be a balanced picturesqueness, focussed, maybe, on to some central point of interest. Draw an axial line down the center of any of the connecting streets of any old picturesque town and into or across the place and it will be found that it leads up to some spire, tower, gable, cupola or other interesting feature; or, if this be absent, then an obelisk, market cross, clock tower, statue or fountain has been erected to supply the necessary centralizing feature." With reference to what he calls town gardens, the author remarks that the smaller the gardens the more pronounced should be their formality. These and other dicta he illustrates by many examples.

Public Monuments and Street Equipment form the subject of the next chapter. The author lays emphasis on the placing of the monument—sometimes "of equal importance with the treatment of the statuary itself, since so much depends on the correct staging of a work of art of any kind"; on the grouping of sculpture, instead of scattering it about the town, and upon the advisability of securing architectural co-operation in the planning of the base. Fountains, lighting standards, tram shelters, clock towers, public convenience stations and kiosks are discussed with many illustrations.

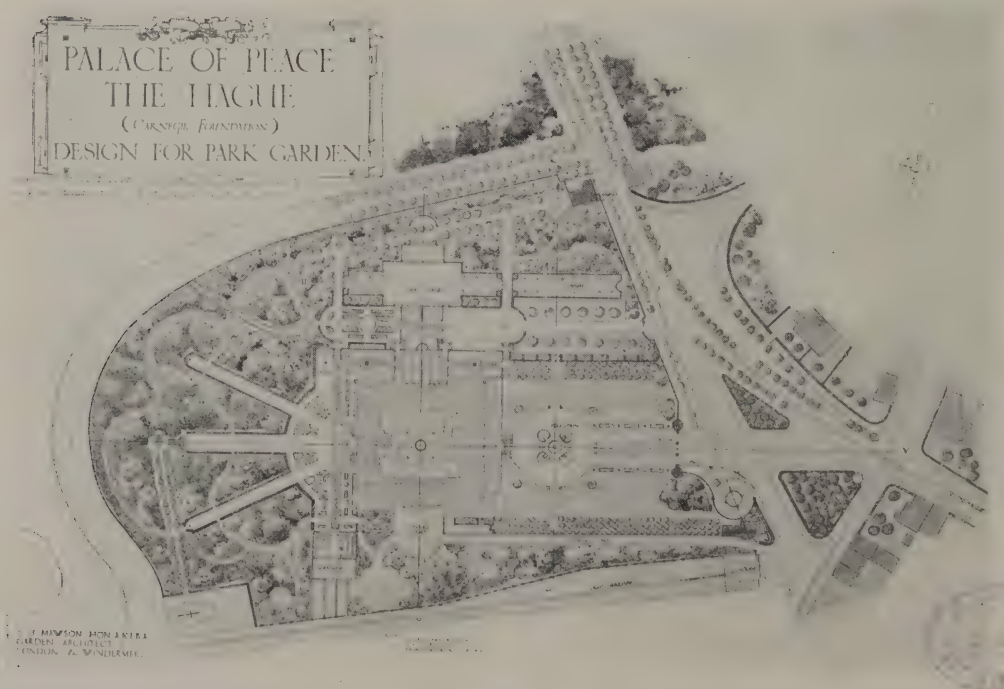


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SKETCH DESIGN FOR A PORTAL ENTRANCE TO A NORTHERN CAPITAL CITY.



Perspective.



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PALACE OF PEACE—THE HAGUE.

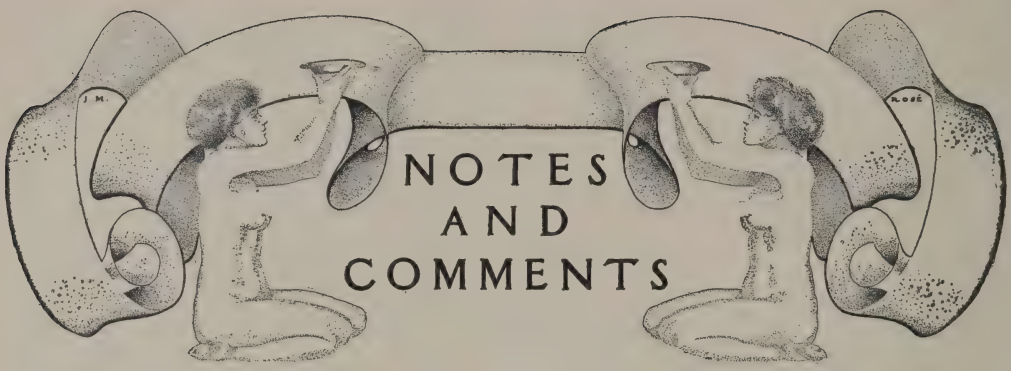
Then follow three chapters on park and parkway development, which are of special interest to the landscape architect. The final chapter of the discussion of the Practice of Civic Art considers the relation of the property owner to town development.

Of this chapter, the portion most pertinent to the present review is a consideration of the prevention of unsightly buildings. An owner who is developing a tract should, he says, "give the keynote not as an example to be copied, but rather as a standard for the guidance of builders. Here the architect is essential. A building estate may be ruined at the outset by allowing the erection of unsightly buildings or houses of the wrong class. * * * The appointment of one particular architect to design the whole of the property is not usually either practicable or desirable, yet the owner should secure the best professional advice as to the approval of all plans and details submitted to him by prospective builders." To promote good taste and economy in cottage building the author advocates standardized plans and methods of construction, stock doors, windows, moulds and fireplaces. In collective grouping, in the arrangement of voids and solids and of gables and projections, there will be ample scope, he remarks, for the characteristic treatment and that degree of variety which is proper in the suburb.

The portion of the book thus far considered is little more than half of the whole; but all the rest, except Appendices and Indices, is composed of examples which illustrate one or more of the points brought out. These examples are largely made up of accounts of the author's own work, which has been exceedingly varied and interesting. It is very much as if an American town planner, having written a book on the theory of the subject, should supplement his discussion by appending to the volume, in somewhat condensed form, the reports which he had prepared for a dozen towns or park commissions.

When it is said that these examples include, among others, the proposed new royal way in Westminster, London, the plan for Port Sunlight, and the Gardens of the Palace of Peace at the Hague, it will be realized how interesting they must be and how impossible it is to include any adequate review of them in an article of moderate length. In illustrating their various points they do their part in giving that "breadth of mind and training of the imaginative faculties" which the book as a whole does more to foster than does any other volume which has yet appeared upon its subject.





NOTES AND COMMENTS

MUST TOWN PLANNERS BE ARCHITECTS.

"The problem of town planning in its final form is essentially an architectural problem." This claim, which will seem to most American readers rather large and bold, is made by the Royal Institute of British Architects in a separately published extract from its Journal entitled: "Suggestions to Promoters of Town Planning Schemes." The argument is that it is the buildings of the town which "produce whatever effect, good or bad, is attained;" and, therefore, that the proper planning of a town "can only properly be performed by one who has had the architectural training necessary to enable him to adjust the proportions of the many parts, so to place the different buildings and group them upon the ground and in relation to each other that when erected they may compose properly." It will be observed that in this explanation the aesthetic considerations strongly predominate. The Institute admits that there is some preliminary work which can best be done by the engineer, but it suggests that his duty is simply to furnish data to the architect, because "for the design of the town plan the architecturally trained mind is as essential as for the design of a single building." It is certainly interesting to the more modest American architect to come across such a big claim as this. The "Suggestions," which are officially put forth by the Town Planning Committee of the R. I. B. A., with a Preface by John Burns, are divided into two parts. Of these, the second deals with the powers granted under the Housing and Town Planning Act. But the first considers practical suggestions for town planning work that are as applicable in America as in England. It notes the need, first, for a civic survey. This should record the physical state of the site, should cover the social and economic condition of the population and the historic and archaeologic interest of the locality and its buildings. Second, it calls attention to the need of a technical survey which should indicate all features worth preserving, such as well grown trees, beautiful outlook points, etc. The value of photography in this connection is emphasized. Third, it recommends that there should be study of how far new facilities for transportation are required. "The railway companies and others interested should be consulted so that railway extensions, new railways or new sidings may be located at an early stage. The same applies to new waterways, or the development of existing docks and harbors." Fourth, it is stated that "the formation of appropriate centers for governmental, administrative, commercial or educational purposes not only makes for economic efficiency, but helps architectural design." The position of these should be fixed at an early stage. "Main centers will only be required in large schemes, but some opportunities for creating minor center points will occur in almost any scheme, for, however small, it will generally include a few buildings connected with education, recreation, social or religious life, the relative prominence of which may be used to secure the desirable emphasis in the center. . . . The character and architectural treatment of centers should be appropriate to their purpose and expressive of their relative importance. Governmental or administrative centers would naturally be treated in a

monumental manner, and the design should lead up to something of a climax; while, on the other hand, a more homely treatment might be appropriate for the minor center of a residential area." Traffic centers and systems of main roads and secondary roads are then considered. Then comes some discussion of the character and treatment of roads. It is observed that the "great architectural opportunities afforded by bridges should be remembered;" and that "irrespective of traffic considerations, some proportion between the width of the street and the height of the building should be maintained." The reservation of areas for special purposes, as commerce, industry and residence, is advocated; and, finally, there are a couple of paragraphs on the selection of sites for open spaces. There is not very much which is new in these suggestions. The interest in them lies rather in their having been put forth by the architectural profession, and that in Great Britain it so seriously takes town planning to itself.

POND ON AMERICAN ARCHITECTURE.

Much which was contained in the address delivered by Irving K. Pond, president of the A. I. A., at the convention of the American Federation of Arts last spring in Washington, is deserving of wider circulation than it has yet had among architects. Asking himself, "What are the salient points of our American civilization which may well stamp our art and give it enduring definition?" he found that "the stately temples expressive of the ceremonial of Egypt, the Grecian forms expressive of a totally different order, the applied forms of Rome, expressive of a domineering power, cloaking and obscuring whatever of sincere endeavor the race was struggling to put forth, have no place in the art of to-day." "If," he said, "our age is sincere in its altruism, sincere in its endeavor to ameliorate the condition of the workers, sincere in its efforts toward political reform, sincere in its belief in the value of the immortal soul, sincere in its acceptance and promulgation of a religion based on brotherly love, or the brotherhood of man, sincere in its devotion to a culture which shall lie near the heart, grace the mind, and not gloss the surface merely, then this age holds no place for the extraneous application of the borrowed finery of art, but must insist on an expression of the vital principles of structure and the rational development of ornament which shall not obscure the vital thought,



NO. 159 EAST 70TH STREET.
Wm. Emerson, Architect.

but which shall be of intrinsic worth in defining the character of the mass and in conferring charm upon the structure." Emphasizing his conclusions by the citation of concrete instances, he said, "about the most brutal utterance of an architectural untruth (and let us hope for the honor of society it is a civic misrepresentation also) is sounded forth in the new Cook County building. Forms expressive of Roman power and official domination were borrowed, transferred to Chicago, magnified and set upon a scaffolding of steel and stone to impress on the citizens an idea of the supreme power and authority residing in the Chicago Common Council and the Cook County Board!" He added other buildings to the list, including that of the State Educational Bureau in Albany, and said: "I am not speaking just here of those buildings designed for banks, theaters, churches, schools, factories, etc., which seem to be cut off by the rod from some interminable Roman colonnade and in which the column is used functionally. In my opinion these buildings are stupid, inexpressive of their purpose and of the age and wanting in imagination. This may be merely a personal opinion—but as to the cases cited there can be but one judgment—they are false. We have no record of such prostitution of art even in the most debased Roman period." It is, however, Mr. Pond's hopeful belief that examples such as those noted, do not truly represent us; that, sincere in our idealism, "time will wipe away these manifestations as accidentals and incidentals." If they are not this, he feels that another dark period of history is before us.

CHICAGO'S MUNICIPAL EXPOSITION.

An International Municipal Congress and Exposition was held in Chicago September 18th to 30th. The big coliseum was filled with the exhibits. Yet so good, so international and so generally seen by persons especially interested in such matters, was the exhibition which was held in Philadelphia last spring, in connection with the City Planning Conference there, that it seemed rather a hazardous experiment for Chicago to attempt a similar exhibition so soon in an independent way. But the result justified the effort. This adds one more to the many proofs of widespread interest in municipal development.

Twenty-eight cities made exhibits. Of this number those from New York, Chicago, Pittsburgh, Cleveland, Denver and Des Moines were particularly complete. The foreign exhibits were good as far as they went; but for the most part contained the same things which had been shown in Philadelphia. The exhibits of the cities, especially appealing to the public spirited interest of the general citizen, were in the gallery that encircles the huge building, and spilled over to absorb a considerable area on the ground floor. Undoubtedly these, in a popular as well as in a professional sense, are what carried the exhibition, just as the trade exhibits of the manufacturers—to whom the ground floor was ostensibly devoted—may have carried it financially. Not that the trade exhibits lacked in interest. No man is so far from boyhood that he does not like to see wheels go round and be told why they do it, or so far from childhood that he does not enjoy toylike models. Curiously, and perhaps significantly, the exhibitors on the ground floor, who were expected to make personal profit from the attention attracted by their exhibits, were the last ones to be ready. At the opening, though the installation in the galleries was 98 per cent. complete, the manufacturers' exhibits were hardly 10 per cent. ready. Work was progressing upon them with feverish speed, but the situation seemed an illustration of the old law that that which we do for love is better and sooner done than that which we do for gain.

One of the most novel and most interesting of the gallery exhibits, and one which it was good to welcome in a municipal exhibition, was that contributed by the United States Government through the Department of Commerce and Labor. It was the exhibit, arranged in a series of graphic charts, of that portion of the census bureau which deals with the statistics of cities. Since a chart, with its concrete pictorial summary, is understood so much more easily than are masses of figures, it is to be hoped that future reports of the census bureau will include, as illustrations, those at least which were prepared for the Chicago exhibition. Of these, one of the most striking was that which compared the sums spent by the city of New York during each of the eight years—1902-9, inclusive—for permanent properties and improvements, with the sum spent in the same years by the National Government for the Panama Canal, public buildings, forts and fortifications and improved rivers and harbors. Of the totals, which it is astonishing to find were actually comparable, the first represented an average per capita charge of $16.30, while the sum of the latter represented a per capita charge of only 72 cents—much as we hear about the items which comprise it. Again, as vividly shown by another chart, the per capita of net indebtedness for 147 cities is seven times as

much as for the nation. Could there be more convincing evidence, than is offered in these charts, of the importance to the individual of the great and ever-growing financial problems connected with the administration of cities?

AN EXHIBITION GUIDE BY PROFESSOR GEDDES.

It was the writer's good fortune some months ago to dine with Professor Geddes in University Hall, Chelsea, London. The dean of British town planners is a wirey little man of tremendous mental force. After dinner he launched out on a review of town planning methods that was extraordinary alike in comprehensiveness and in keennees of insight. By degrees students and professors who entered the room gathered around him. There was the sense of sitting at the feet of a prophet.

With a sudden revival of that unfamiliar feeling one reads the "Guide Book and Outline Catalogue" which Professor Geddes prepared for the Cities and Town Planning Exhibiton, which was held in Dublin, May 24th to June 7th of this year. Perhaps there has never been published a Guide Book and Catalogue that was quite so extraordinary. It is not easy reading, for one's intellect must be on the alert every moment. The presentation of the thought is rather strikingly in the manner of Thomas Carlyle, and one is overwhelmed by the task of trying to give in a paragraph any idea of the contents of the pamphlet.

Perhaps, first of all, one should give, from quite another publication of Professor Geddes, his conception of what town planning ought to mean. This is taken from an account of his Civic Survey for Edinburgh, which has been in picturesque progress for several years from the lofty Outlook Tower at the apex of the ridge on which is built the ancient city. Professor Geddes says this, of the method and spirit of the report which follows the Survey: "For the past, it shows the utmost practicable acceptance of the natural environment with the conservation of the historic heritage—the best word of each and every generation. As regards the present, we seek at once social betterment and economic efficiency; while as regards the opening future, we venture more and more boldly upon that social and cultural evolution, at once civic and educational, which surely expresses the best tradition and the highest hope of Edinburgh, Old and New. Our suggested Report on Edinburgh Town Planning, then, is no mere matter of street-making, or house-building, however respectably improved upon conditions present or past. It is a City Design; and this not only of material process, but of idealistic progress, for except the ideal plan the city they labor in vain that build it." It is with this understanding of the scope of his work that Professor Geddes considers a city survey essential to adequate town planning. He believes that no one who is studying the past, present and possible future of a city can fail to find himself in need of a full understanding of other cities, and of city life in general. The catalogue of the Dublin Exhibition is a catalogue of the material gathered in such a Survey.

In brief summary it may be observed that the exhibition occupied ten rooms. The first room was given up to what Professor Geddes calls "Descriptive Geography, Ancient and Contemporary;" the next to what he calls "Rational Geography and History." Here, for instance, the influence of the chestnut tree, the olive, and the vine upon town location and character is pointed out. The third room is devoted to Mediaeval Cities. He believes that the lesson to be derived from the exhibits in this room is that "institutions and buildings are not imposed from above nor constructed from without, but arise from within. The essential types of social life develop as normal and necessary expressions of their particular ideals. The principle thus emerges that Town Planning is the product of Town Thinking, Town Feeling, and is no mere material resultant of geographical situation and occupation, of government or defence." He urges that before leaving this room we observe that "town plans are thus no mere diagrams; they are a system of hieroglyphics in which man has written the history of civilization." He suggests that back of the military explanation of the formal rectangular town plan there may lie an earlier origin "in the straightness of the plough-furrow, involving rectangular fields." As to the radiating plan so dear to the French, he says: "Note here the obvious illustrations of its origin in forest rides laid out for the safety, convenience, and pleasure of the hunt, and radiating from the door of many a French chateau as plainly as, and long before, that at the great entrance at Versailles, as that in its turn preceded the Place de l'Etoile in which Napoleonic planning culminates." The "Gridiron" type of plan, he remarks, has persisted "in all ages and countries from the heavenly Jerusalem to New York. A short examination of the old prints will show that this arrangement is

not necessarily squalid and ugly, and that the arrangement of Salisbury, Philadelphia as laid out by Penn, or the theoretical Jerusalem of the old print, was so made because it seemed the best possible. The essential difference between mediaeval Salisbury and New York or Chicago is that the former (beautiful to this day) was not simply laid out as a spacious garden town, with small detached houses, but that, in addition and to be seen from every point, they raised the great cathedral, standing aside, yet to be central and essential in the life of the place; while the endless grid of an American town, with no centre, no gardens, and no limits horizontally or vertically, can but produce confusion of soul and unfitness of body."

Room IV. is devoted to Renaissance Cities. Beyond that is the room devoted to Bread Capitals. Here the following comment has peculiar interest for Americans: "This whole movement has lately culminated in the grandiose designs of Mr. Burnham for the reorganization of Chicago, here only too severely cut down by the use of small and mediocre reproductions. Their exquisite draughtsmanship and color is thus lost; but their grasp and clearness of communication remains plain. Their limitations also, from the standpoint of a fuller study of civics, will be appreciated by whoever has the patience to undertake a fuller inquiry into the vital and social life of cities, let alone their cultural and spiritual possibilities."

Room VI. contains exhibits of Modern Town Planning, and Room VII. Plans and Views of Garden Cities and Suburbs. In Room VIII. was the extraordinary Survey of Edinburgh. Then comes Room IX., which he labels "The Study of Civics," and of which his terse summary is as follows: "Evils of the city: How do they arise? The pessimist's, and, next, the optimist's presentment, each partially true, lead to that of the meliorist, more complete than either, and thence to the 'Chapel' of the city; of the city in Revivance, with all specialisms in full activity—not, as too often now, conflicting, but coordinated towards a unity of effort for conservation of life at its best." It is a pity not to give in full the five pages in which these matters are presented in profound far-reaching thought. The last room was devoted to the Survey of Dublin.

One is tempted to give one more quotation, because of its special interest. It is found in the discussion of the contents of the Renaissance Room. Professor Geddes has been speaking of the increase of wealth and the rise of culture, and has called attention to the "change from massive castles near towns to magnificent mansions in the country." He says: "Hence new generations of architectural magnificence, first utilizing and developing the Italian peasant tradition of cultivation—terrace and garden, and adding to this the Dutch tradition of the straight canal. From these two simple elements of labor, Northern and Southern, and on land and water respectively, all this magnificence evolves." Elsewhere he attributes the revival of domestic architecture in Edinburgh, and its romantic character, to the influence of Sir Walter Scott—"hence that efflorescence of castellated gaols and "Scottish baronial tenements or villas, with which the next generation followed the architectural, well nigh as fully as the romantic, inspiration of Abbotsford." This is proof, he adds, that "expression in material and literary art are normally at one."

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MADISON SQUARE GARDEN AS SEEN FROM THE TWENTY-SEVENTH FLOOR OF THE METROPOLITAN TOWER.

· THE ·
ARCHITECTVRAL RECORD

DECEMBER, 1911

VOLVME XXX NVMBER VI

THE PASSING OF MADISON SQVARE GARDEN

SOME REMARKS PROMPTED BY THE PENDING DEMOLITION OF NEW YORK'S FAMOVS SHOW BVILDING



ILLVSTRATIONS BY VERNON HOWE BAILEY

To the casual observer, "the man in the street," the passing of the Madison Square Garden is even more inscrutable than it is lamentable. The building did so appear, according to the consecrated phrase, to "meet a long felt want"; and it has so adequately and so admirably met that want. The importance of the civic function the great interior has fulfilled was made evident beforehand by the demand upon it when it was simply the largest enclosed space on Manhattan Island. That it was in its original estate as the Harlem Station in those old days, unremembered, probably, by the majority of the readers of this article, when the Harlem Railroad was an independent entity and a formidable rival of the Hudson River road for the traffic to Albany. In those days one went to 26th Street and Fourth Avenue to take the Harlem train, although the train was dragged by horse-power as far as 42d Street, where steam was substituted. The sole passenger station of the Hudson River road was at Tenth Avenue and 30th Street, and its freight station at Chambers Street, until in 1868 Commodore Vanderbilt persuaded Trinity Church to sell its birthright of St. John's Park to him for that purpose and for an even million. In those years he captured the Harlem and converted it from a rival of the Hudson River into an humble auxiliary to it, discontinuing the through trains and the competition and degrading the Harlem, from the control of which he had extruded Daniel Drew, into a local road. Presently the popular murmurs against the killing of foot-passengers on the cross streets above 42d Street by the trains became formidable. With the building up and population of the region, the occasional homicides became something like a chronic massacre, and the expense to the road of these accidents incidental to its operation a matter for serious consideration. Whereupon, by arrangement with the city, the Fourth Avenue improvement was made which avoided grade crossings from 42d Street to the Harlem River. The next

step, or rather an integral part of the same scheme, was the construction of the Grand Central Station, which, after one extensive addition and two reconstructions, has now at last been demolished. Naturally and necessarily this became the point of departure for both the roads, once competitive and now co-operative. The Hudson River tracks diverged above the Harlem to the river from which it took its name; the Tenth Avenue Station of the Hudson River sank to the position of a station for suburban and even interurban traffic, and the Fourth Avenue Station, completely deprived of its function, came into the market as unimproved real estate.

But, before the improvement which it seems we are now to lose for any public purpose, it became evident, as was remarked at the outset, that there was a public demand for just such a great enclosed space. It was the largest enclosure in Manhattan, which was then the City of New York, possibly excepting the Seventh Regiment Armory, though that came a little later. The area was virtually the same as the plot extending from Third to Lexington and from street to street in the sixties, and from Fourth to Madison and from street to street in the twenties. The only other equal area under a single roof is that of the Metropolitan Life, and even the youngest reader remembers how that area was slowly and with difficulty acquired by buying out the owners of all the small holdings which occupied it, until it had all been brought under a single control and could be made the site for one magnificent building. The abandoned station of the Harlem was almost immediately upon its abandonment found to have a public use. It was simply a deserted trainshed. It had never had any other pretension than that of sheltering cars in and out of service, and lacked conveniences for any more complicated and specialized occupancy. As to architecture, it was as innocent of the pretence of that as of the reality. Nevertheless, it was made available for several descriptions of "big show," which could not be held elsewhere, and which could here be at least given, if not properly "accommodated." Athletic contests, horse shows, monster concerts—these were some of the forms of popular entertainment to which that old shed lent itself. It did not "accommodate" any of them except, perhaps, the long distance walking or "go-as-you-please" contests, for which it had a track at least as long as that of its successor. It was an abominable place for music, as, for that matter, was its successor, and as was any place available which would hold a great crowd. The Wagner Festival of 1882 was held in the Seventh Regiment Armory, with results that left much to desire, so far as the effect of the music was concerned. But it was probably the insufficiency of accommodation for the horse show that had more to do than any other single consideration with the erection of the Madison Square Garden. The building we are now to lose was planned with special regard to that entertainment. Unless memory is at fault, the leading spirits in the erection of the new building were leading spirits also in the Horse Show Association. To accommodate a horse show would not be as plausible a motive now as it was in the late eighties, when the project took shape, the building having been begun, as the inscription on the Fourth Avenue front sets forth, in 1889. Now, it looks doubtful whether there will much longer be any occasion for a show of horses, except in a palaeological museum!

However that may be, every lover of architecture, and for that matter every citizen with a decent share of public spirit, has reason to be glad that it was put into the hearts of some men to build a great building for public entertainments of a "monster" or spectacular kind; and particularly that it was put into their hearts to choose Stanford White to be the architect of the edifice with which his name has become so closely and so tragically connected, since it was destined to be the place of his own death by murder that he was so enthusiastically rearing. We have thus far had less to say than might reasonably be expected of an architectural periodical about the architectural aspects of the enterprise;



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MADISON SQUARE GARDEN FROM TWENTY-EIGHTH STREET AND MADISON AVE.—
METROPOLITAN TOWER IN THE BACKGROUND.



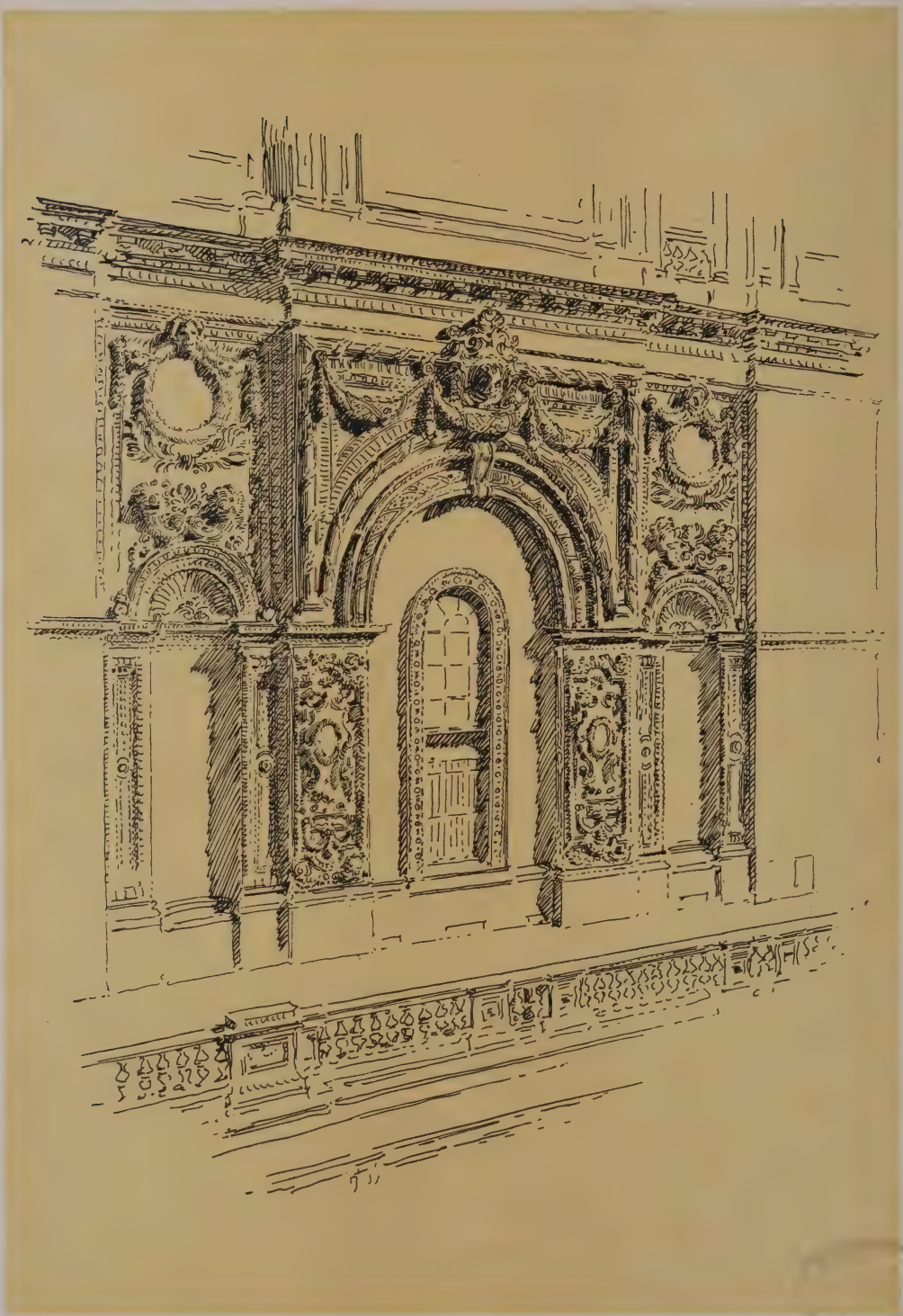
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PORTE-COCHERE—MADISON SQUARE GARDEN.
Fourth Avenue Façade. New York City



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COLONNADE—MADISON SQUARE GARDEN.
Madison Avenue Façade. New York City.



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TERRA COTTA DETAIL—SHOWING ENRICHMENT ON MADISON AVE. FAÇADE—MADISON SQUARE GARDEN.

and yet it is certain that the genuine and extensive public regret which will follow the demolition of the Garden will be in great part for the loss of its architecture. Here, however, we must distinguish. It is the tower that will be regretted. It was upon that that the architect concentrated his own enthusiasm. When reporters visited him, during the progress of the work, to inquire about it, it was his habit to say to them, "Say what you like about the building, but whatever you say, for any sake say it needs the tower." He may and indeed must have had his troubles in persuading a practical-minded building committee that it was worth their while, after they had spent a great deal of good money in the satisfaction of the practical requirements which the building was intended to satisfy, to go on and build a costly monument, for the utility of which only a very slender showing could be made, merely, or almost altogether, as an ornament to the city. Yet he knew exactly what he was about, and what part of his work would be most appreciated.

Apart from the tower, the building cannot be called successful. The most obvious motive for the side walls was the development and emphasis of their length. A length unequalled in the city in which it appears was well worthy of being made the very utmost of. The way to make the most of it was, of course, the repetition of an absolutely identical treatment, the recurrence of an identical feature, from one end to the other. In the architectural fashion just now prevalent this feature would be a classic column. That would accomplish the particular purpose no doubt of expressing and emphasizing the horizontal extension. But it would do it at the cost of monotony in any case, and in New York just now it would also be objectionable as being so dreadfully hackneyed that a new colonnade is simply a new bore. And the classical colonnade is, by no means, the only way to do it. A repetition of similarly treated arched openings attains the purpose equally well. Here there is enough of irregularity in the fenestration to destroy this obvious source of effect, while the groupings and the projections quite fail to substitute any other in the interest of the features taken singly. The arcade surrounding the building at the west end is a piece of entirely decorative architecture. At least the practical purpose of providing shelter is far less important than the decorative purpose of providing something worth looking at. This purpose is hardly attained. The scale of the feature is so small that it is not impressive as a feature, having in view the magnitude of the building of which it is an excrescence. The interest must be sought in the detail, and the detail is not interesting. It is a translation into terra cotta of an enrichment in carved stone, or rather not a translation, but a mere reproduction. It lacks completely the interest of craftsmanship, of adaptation of the design to the material. It is true that it is much more effective now when it has gathered the grime of twenty odd years, than it was when it was new. The author subsequently attained a much greater power of effective design in terra cotta than he showed here. Take the cresting of Dr. Parkhurst's church or, in fact, any of the detail of that building in baked clay, and you find precisely the freshness and zest of craftsmanship, of working in the given material, which you miss here. The same want of craftsmanship is still more injuriously apparent in the interior, which is even curiously ineffective, considering its magnitude. This was an early example of the exposure of metal in theatrical construction and offered an opportunity which faithful artistic study, in conjunction with an engineer capable of seeing the point of an artistic treatment, might have turned to the production of something fine and memorable. But, in fact, the metal work of the interior is even more devoid of interest than the work in baked clay on the outside.

No; the architect was right. The tower is "the thing." What a fine thing it is we can judge now better even than at first, since it is now seen overborne and belittled, and yet cannot in the least be shamed, by the mass and weight of the tower of the Metropolitan, a third



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DETAIL.—MADISON SQUARE GARDEN, NEW YORK CITY.

greater in area, say, and half as high again. The enthusiasm with which it was acclaimed when it was new was quite justified. There was nothing like it in New York. One rather random guess at its purpose may be recorded, of an Episcopal clergyman who had spent the summer of its construction in Europe, and, catching a glimpse of the tower from the elevated railroad on his way uptown, inquired of his companion what was "that new Presbyterian church?" Evidently he had overlooked the Diana, which, on her original scale, was hard to overlook. When the original went to the Chicago Fair, and a reduction was substituted in Madison Square, the late A. R. Macdonough made a rather neat epigram, beginning—

New York concedes Chicago's claim
To giant Diana's foot and fame—

The late W. M. Laffan was moved by the tower to exclaim, in the New York *Sun*, that it was the greatest thing that had been done in art for centuries, or words to that effect. Of course, this was extravagant praise for what was much more a reproduction than an adaptation of an existing monument, in spite of the variations in the tower of Madison Square Garden from the Giralda. Those variations, even if one concedes them to be improvements on the original, as the present chronicler believes them to be, by no means give the redesigner the same artistic rank as that which Richardson, for example, earned by his restudy of the old tower of Salamanca for Trinity in Boston. But it remains true that the tower, superseded in magnitude as it has been by its overtopping neighbor, is a great ornament to the city which it is not only a pity but really a shame for its city to permit to be pulled down.

And, indeed, it argues a curious defect of civic spirit for the community to allow the demolition of the building to which the tower is attached, and this not upon architectural but upon civic grounds, seeing that the edifice performed a civic function of unquestioned importance, for the performance of which there is henceforth no provision "in sight." "They order these matters better in France." There, some means would be found for the taking over by the public of a building which performed so important a public service, even at some slight pecuniary loss. At the very least, means would be found of preserving a piece of architecture which had won so wide a public recognition as the tower, by assuming the public guardianship of it as a "Monument Historique." Anglosaxondom has its drawbacks.





ENTRANCE TO THE PALACE OF THE POPES.



THE PALACE OF THE POPES AT AVIGNON

ITS HISTORY AND RESTORATION*

BY

FREDERIC LEES, OFFICER DE L'INSTRVCTION PVBLIQVE

I.

AVIGNON, THE ANCIENT fortified town of that "Garden of France" where Dante tarried and sought poetic inspiration,—Avignon, where Petrarca met Laura and found the stimulus which gave us his immortal sonnets and *canzone*,—Avignon, where nine Popes held a court that for pomp and majesty was without equal during the whole of the fourteenth century,—Avignon, with its Papal Palace, its ancient streets, its fine old churches and stately mansions, all so rich in historical memories, is a place which is never forgotten by the lover of history and architecture. Once visited, it leaves an impression to which the mind, in after years, loves to return again and again. Like the fruit which ripens under the generous sun of Provence, it flavour (if I may use the word) is exquisite,—one of those rare sensations that deserve to be treasured and celebrated in song.

Rabelais' *ville sonante*—the town of innumerable belfries and clanging bells—has been held in high honor by travellers and writers ever since the Prince of Chroniclers set them so splendid an example. To Froissart, the Palace of the Popes at Avignon was "the most beautiful and the strongest house in the world, and the easiest to hold, provided that those who were inside had enough to live upon." Stendhal, in his *Mémoires d'un Touriste*, noted, with delight, the glorious dead leaf color which time and the sun have imparted to the stones of the little town which during sixty years dared to rival Rome. Prosper Mérimée—as enthusiastic an archæologist as he was subtle as a stylist—likewise came under the fascination of the Papal Palace; whilst Victor Hugo, in one of those fine outbursts of poetic prose to which he accustomed his readers, described it as "a sort of gigantic Roman cathedral with seven or eight enormous towers as a façade and a mountain for an apsis"—a Roman cathedral in a town which, seen from afar, bore a resemblance to the form of Athens, and whose walls, as golden as the august ruins of the Peloponnesus, had something of the reflection of the beauty of Greece.

From whatever point of view you behold Avignon and its Palace—whether

*The photographs illustrating this article were specially taken for THE ARCHITECTURAL RECORD. The writers' thanks are due to M. Henri Nodet, Architect-in-Chief of the Monuments Historiques in Paris; to M. Valentin, his collaborator in Avignon, and to M. Girard, Curator of the Musée Calvet of that town, for the valuable assistance which they gave him in the preparation of his work.

you approach it by the line of the Paris, Lyons and Mediterranean Railway Co., by steamer on the majestic Rhône, or on foot—it presents an almost indescribable charm. It is set within a landscape which is without compare in the whole of the south of France. You feel that, for the first time since leaving the cold gray north, you are in another country and climate. The blue sky and the olives and the very scent of the air remind you of Italy, to which the Midi, indeed, forms the best of introductions; and you come to realize how easy it must have been for the Popes and those who left the banks of the Tiber to crowd to their brilliant court on the banks of the Rhône to acclimatize themselves and joyfully support that period which certain Italian writers have harshly called "the second captivity of Babylon."

The Palace stands on a slight eminence, under the lea of the Rocher des Doms, overlooking gray-roofed houses and Gothic steeples. From the charming garden which the people of Avignon have made on the rock, you can form an excellent idea of its position as regards the town and the surrounding country. At your feet lies the town, with its fourteenth century ramparts and curtains; far below, past the broken Pont de St. Bénézet, rush the impetuous blue waters of the Rhône; on the opposite side of the valley stands the village of Villeneuve-lès-Avignon, with the stout machicolated walls of the fourteenth century Fort of St. André and the picturesque Tower of Philippe-le-Bel, which once protected one of the ends of the old bridge of Avignon; and in the distance rises a screen of snow-capped mountains, the Alpines and the hills of the Gard, as though to remind you, as you stand in the warm sun of the Midi, of the cold north whence you have come. In whichever direction you look, your eyes fall on things which the finger of Time has touched none too lightly; you are dragged back into the past, forced to muse on those ancient days and ancient glories which, alas! are now but phantoms.

II.

How was it that this little French town came to be the rival of Rome? The question is easily answered. But it is not to be found in the romantic story told by Villani—the story of a secret pact between Albertini di Prato and Philippe-le-Bel, who, in return for certain concessions, including the suppression of the Knight Templars and the removal of the Holy See to France, agreed to use his influence in getting Bertrand de Got, Archbishop of Bordeaux, elected Pope. The explanation of Bertrand de Got's choice of Avignon in preference to Rome is much simpler.

At the time of the election of Clement V., Rome was a hotbed of sedition, and the prospect of exchanging a turbulent Italian milieu for one in the pleasant fields of France could not fail to please such a man as Bertrand de Got. As Renan says: "The rival parties into which Italy was split up and the turbulence of the Roman factions had made the sojourn of the Papacy in Rome almost impossible. * * * Clement V. was not the author of such a situation, but he lent himself to it: he was influenced by dominating currents, and his compliance led him into a truly extraordinary position. * * * The city of Rome was, in reality, the most turbulent of the Italian republics; its country districts, given over to an ungovernable feudal system, had become a desert which it was impossible to cross without danger. Two contradictory rôles cannot be played at one and the same time. In throwing herself into that brilliant life of strife and adventure which gave birth to the Renaissance, Italy could no longer pretend to retain her supremacy over the Christian world. * * * If Italy rendered the sojourn of the head of the Catholic Church dangerous or inconvenient, if she used her ecclesiastical privileges as a means towards her private ends, she had no right to complain when the Church removed its essential organs outside her circle. The sojourn of the Popes in Rome had become, in fact, the most intolerable of captivities."



GENERAL VIEW OF THE PALACE OF THE POPES
AS SEEN FROM THE PLACE DU PALAIS.

Bertrand de Got was elected Pope on June 5th, 1305, and on the following 14th of November, in the Church of St. Just, at Lyons, and in the presence of a brilliant assembly of kings and princes, he was crowned. But it was not until the beginning of the spring of 1309 that Clement V. made his entry into Avignon. He took up his residence in a convent of the Dominican Friars, then situated outside the town, and there continued to live during almost the whole of his pontificate, without attempting to build himself a worthier home.

His successor, John XXII., elected Pope in 1316, showed greater enterprise. He began building a Papal Palace which stood on the site of the present building and was a transformation of the residence which he had occupied as Bishop of Avignon. But little or nothing of this earlier palace now remains. Indeed, the architectural history of the Palace of the Popes does not really begin until December 20th, 1335, when Benedict XII., the third Pope of Avignon, was elected to the Holy See.

Benedict retained hardly anything of his predecessor's work. He did not begin, however, by pulling everything down, as has been stated by many historians; he proceeded very gradually, repairing certain private apartments, whilst others were being made ready, and never destroying an old construction until a new one was finished. Considering the short duration of his pontificate, his share in the building of the Palace of the Popes was enormous. "We owe to him," says the author of a recent work*, "about two-thirds of the existing constructions. They are the simplest and least ornamental, but the most robust and strongest. Everything which this Pope built is still standing. On entering the courtyard, everything—with the exception of the right wing with the two towers of the Garderobe and St. Laurent, and the façade facing the Place du Palais—was the work of Benedict XII. If one would have a graphic representation, one has only to draw, on a plan of the Palace, a diagonal line across the courtyard, starting from the southern corner, in front of the Tour des Anges, and ending at the opposite corner on the northwest of the courtyard. Everything to the left of this diagonal was due to Benedict."

The first work undertaken by Benedict was the doubling of the Pontifical Chapel of John XXII., now the large room used for the Departmental Archives (No. 1 on Plan), and the construction of the Tour des Anges (No. 2). The architect of both was Pierre Poisson, of Mirepoix, in the Ariège. The tower, which is the most complete of all the towers of the Palace, is also one of the most interesting, since it contained the Pope's private rooms. It is 46 meters 50 centimeters in height, and it took two years to build. On the ground floor was Benedict's private wine cellar; above, level with the courtyard, was his treasury; on the first floor was the apartment of his Chamberlain; on the second floor was his bedroom, decorated with frescoes which possibly still exist under a thick coating of whitewash; and on the third and last floor but one was his library. Benedict's next piece of work was the building (now very much modernized) which forms a continuation of the Tour des Anges and faces you on entering the Palace courtyard (No. 3). Here were also his private rooms: dining room, wardrobe, study and oratory. The small tower (No. 4) in the angle formed by the Tour des Anges and the building just mentioned was probably the Tour des Etuves, so frequently mentioned in the Latin documents in the Vatican Library,† and doubtless held the Pope's bathroom. As to his reception rooms, these were built on the left of the courtyard (No. 5). The wing known as the Aile du Consistoire (No. 6), with the Tour St. Jean (No. 7), was next constructed; and after this Benedict turned his attention to the large kitchen and its dependencies (Nos. 8 and 9), the Tour de la Glacière (No. 10), the Tour de la Campane (No. 11), the adjoining wing (No. 12) in which the members of his staff were lodged, and, finally, the Tour du Trouillas (No. 13). The last named tower was barely completed when, after a reign of seven years, death surprised him.

Before describing the work of his suc-

*Félix Digonnet's "Le Palais des Papes d'Avignon." Seguin: Avignon, 1907.

†Ehrles "Historia bibliothecae Romanorum Pontificum." Rome, 1890.



THE PALACE OF THE POPES IN THE EIGHTEENTH CENTURY AS SEEN FROM ACROSS THE RHÔNE.

(From a drawing in the Musée Calvet.)



VIEW OF THE PALACE OF THE POPES FROM ACROSS THE RHÔNE, SHOWING A PORTION OF THE FORTIFICATION OF THE TOWN.

cessor, Clement VI., let us for a moment concentrate our attention on two particularly interesting features of Benedict's palace: the large kitchen, with its octagonal tower, and the Tour St. Jean.

In the old accounts, under the date October 16th, 1339, there is a mention of payments being made to Jean Mathe and Jean Calhe for the "new kitchens" and the "big chimney of the palace." There can be no doubt that this is the large chimney shaped like an octagonal pyramid and terminated by a round top, which



AN EIGHTEENTH CENTURY DRAWING IN THE MUSÉE CALVET AT AVIGNON, SHOWING THE TWO TURRETS OVER ENTRANCE AND THE RAVELIN BUILT BY THE PAPAL LEGATE COLONNA—ARCHITECTURAL FEATURES WHICH NO LONGER EXIST.

rises at the side of the Tour de la Glacière, and which, covering the whole of the kitchen below, carried off the smoke from the fires and the smell of cooking. Somewhat similar kitchens and chimneys are to be seen in other parts of France, notably at the Château of Montreuil-Bellay and the Abbey of Fontevrault, in Touraine. Yet the Avignon construction was long thought to be the torture-chamber of the Palace! Even Mérimée fell into the error and, after a minute description of the instruments of torture used by the Inquisition, pictured them being heated in a furnace the position of which is clearly indicated in one of the walls!

The Tour St. Jean calls for special attention on account of the frescoes with which the walls and ceilings of its two chapels—the Chapel of St. John and the Chapel of St. Martial—are covered. But we must remember that these beautiful paintings, so interesting to students of the art of the fourteenth century, were executed to the order of Clement VI.

The name of the painter of the frescoes in the Chapel of St. John is unknown. They have been attributed to Simone di Martino, who, according to Vasari, came to Avignon. But the statement is not confirmed by the accounts. Possibly they were the work of one of his pupils, assisted by French or local artists.

The keystone of the vaulted roof of the chapel bears the arms of Clement VI. and the four segments into which the ceiling is divided by the ribs the figures of eight saints: St. John the Baptist, St. John the Evangelist, St. Zachariah and

others, with their names and mottoes in Latin. On the eastern wall are depicted the birth of St. John the Baptist, a group of men and women in fourteenth century costumes, Zachariah's Sacrifice, St. John Preaching in the Desert, and Christ in the Garden of Olives. The northern wall bears pictures of the Baptism of Christ, St. John and the Pharisees, Herod feasting with his friends, with a man bringing in the head of St. John on a plate, Salome presenting the head to her mother, and the Decapitation of St. John. The call of the sons of Zebedee, Christ conferring his authority on St. Peter, and the Resurrection of Tabitha by St. Peter are represented on the southern wall; whilst on the western wall there is a fine Crucifixion in the style of the School of Sienna and fragments of a decoration which probably represents the burial of St. John.

Matteo Giovanetti, of Viterbe, and his assistants, almost all of whom were Italians, were the authors of the frescoes in the Chapel of St. Martial*. The subjects are all inspired by the life of St. Martial, the great apostle of Limousin of the third century, and who, owing to several Popes and Cardinals being natives of that old province of France, was held in particular veneration at the Court of Avignon.

The vaulted roof, divided into four segments, is a mass of charming paintings on a dark blue ground: landscapes, buildings and figures, with the head of Christ on the keystone. The subjects are so numerous that the artist has lettered them from A to H. Let us take them in their proper order:

A.—The Call of St. Martial. Christ, wearing a blue cloak, is speaking to a number of seated persons, three of whom are named: the Saint, his father and his mother. Below is the Baptism of St. Martial by St. Peter.

B.—The Laying on of Hands. Christ, seated on a throne and surrounded by thirteen apostles, is laying his hands on the kneeling saint. Below, a fisherman, an allusion to the evangelistic mission.

C.—St. Martial's Mission in Gaul. Christ ordering St. Peter to send St. Martial on his mission, and St. Peter transmitting these orders.

D.—The Ordination of St. Martial. St. Peter handing his crosier to the kneeling St. Martial. Below, the resurrection of St. Austriclinian.

E.—The Casting out of a Devil at Tulle—an incident in the life of the daughter of Arnulfe. The demon escapes under the form of a little black animal.

F.—The Curing of a Sick Person in the same town. Below, a baptism.

G.—The Abolition of Idolatry at Agen



BIRD'S-EYE VIEW OF THE PALACE OF THE POPES.
(From a map dated 1618.)

—a curious scene in a Gothic building. St. Martial is curing four pagan priests who have become blind through having struck him. Two angels are driving away the devil—a black hairy man with the wings of a bat.

H.—St. Martial sent by God to Limoges. The kneeling Saint, in a Gothic building at Agen, is receiving a message from Christ: "Fear not, go to Limoges.

*E. Müntz, "Fresques inédites," in the "Gazette archéeologique" for 1885-86.

for I will glorify thee there," written in Latin. In a second compartment is a representation of the Curing of a Paralytic.

The paintings on the walls, in spite of the mutilations to which they have been submitted, are no less remarkable. On the northern wall we see St. Martial at Limoges, and the churches which he founded; on the eastern side, facing the door, the Martyrdom of St. Valérie, the Resurrection of her Executioneer, St. Valérie bringing her head to St. Martial, Christ informing St. Martial of his approaching death, and the Death of the Saint; on the wall to the right of the door, the Confession of Duc Etienne, St. Martial resurrecting the son of the Comte de Poitiers, the Burial of St. Martial, and the Miracle performed by St. Martial's Shroud; and above the door Duc Etienne breaking the Idols, the Curing of Comte Sigebert at Bordeaux, the putting out of a fire by means of the Saint's crosier, and the vision in which Christ fortold the Saint of the martyrdom of St. Peter and St. Paul. The richness and profuseness of the decorations of the Chapels of St. John and St. Martial give one a very good idea of the artistic inclinations of Clement VI. Elected Pope on May 9th, 1343, after a conclave which was held in the palace, Pierre des Roziers immediately began to think not only of softening the severity of his predecessor's work, but of increasing the Palace to a scale which was more in accordance with the importance and grandeur of the office of the head of the Church. Having appointed Jean de Loubière as his architect, he first of all completed the Tour de Trouillas, enlarged his predecessor's private kitchen and modified his dining room; after which he boldly entered on those extensive building operations that were to add to the Palace its finest features: the Tour de la Garderobe, the Audience Chamber, the huge Pontifical Chapel, the western wing and the Tour de la Gache.



FRESCOES DISCOVERED IN A ROOM ON THE THIRD FLOOR OF THE TOUR DE LA GARDE-ROBE BY M. LOUIS YPERMAN.

The Tour de la Garde-robe (No. 14 on Plan) is less high and smaller than the adjoining Tour des Anges, and in building it the Pope's object was to form an annex to his private apartments for the storing of his linen, articles of clothing and furniture. It is divided into four floors, to which access is gained by means of a winding staircase, and each floor consists of a single room, measuring about sixty-four square yards. There was a private chapel, dedicated to St. Michael and ornamented with frescoes, and underneath, on the third floor, a pretty room likewise decorated with paintings, the work, in all probability, of French and Italian artists. The latter works, discovered under the thick coating of whitewash which has covered them since 1822 and intelligently restored by M. Louis Yperman, represent hunting, fishing, fruit gathering and other scenes of country life. The principal fresco is on the northern wall: a fishing scene, with four figures, a swan and a background of verdure.

The Audience Chamber and Pontifical Chapel, situated one above the other (No.



PLAN OF THE PALACE OF THE POPES, AVIGNON.

1—Departmental Archives.
2—Tour des Anges.
3—Building built by Benedict XII.
4—Tour des Etuves.
5—Benedict's Reception Rooms.
6—Aile du Consistoire.
7—Tour St Jean.
8 and 9—Kitchen and Dependencies.
10—Tour de la Glacière.
11—Tour de la Campane.
12—Wing in which the Pope's staff lived.
13—Tour du Trouillas.
14—Tour de la Garde-Robe.
15—Audience Chamber and Pontificial Chapel
16—Arcade.
17—Grand Staircase.
18—Entrance to the Palace.
19—Western wing occupied by members of Clement the Sixth's staff and bodyguard.
20—Tour St. Laurent.

15 on Plan), were considered, on their completion in 1347 and 1351, to be the finest rooms in the whole Palace. They still hold that position. The Audience Chamber, which was entered, as now, by way of a lofty arcade (No. 16) that forms a sort of vestibule and leads to the Grand Staircase (No. 17), is 52 meters long, 16 m. 50 wide, and 11 meters high. It is divided into two naves by a series of stout pillars, and on a portion of the beautiful vaulted roof are twenty painted figures of prophets, all admirably preserved and worthy, such is the skill with which they are drawn and colored, of the hand of either Giotto or Memmi, to whom, but incorrectly, they have been attributed.* Whether the entire ceiling was once covered with similar works is unknown, but the walls of this fine hall, where the Supreme Court of the Roman Church dealt out justice, were, it has been proved, entirely decorated with paintings, the traces of which can here and there still be detected.

The Pontifical Chapel is reached by means of the Grand Staircase, which is 3 meters 30 broad and is said to have had steps of white marble. On reaching the second landing a large Gothic bay opens, on the right, on to the courtyard—the window from which the Pope, as a learned Avignon archaeologist has shown,† blessed the people—and immediately opposite this is the sculptured entrance to the Chapel. This imposing hall is the same length and breadth as the Audience Chamber, but it is nearly double the height. It is lit by eight majestic Gothic windows: two at each end and four in the southern wall. One can well imagine how fine an appearance it must have presented when it possessed its altar, its costly furniture and rich hangings, and when, on All Saints Day, one year after its completion, Clement VI. solemnized his first mass there and sent up thanks to God for enabling him to accomplish his plans.

*M. Jules Courtet, in his "Notice historique et archéologique sur Avignon," suggests, on the strength of a passage in Vasari, that they may be the work of Orgagna, who executed several commissions for Clement VI.

†Dr. Colombe, "Au Palais des Papes (La Grande Fenêtre)," in the "Revue du Midi" for December 15, 1909.

On December 6th, 1351, one month after this memorable inauguration, the Pope died. He had by then, however, completed all his architectural projects; for, simultaneously with the building of the Audience Chamber and the Pontifical Chapel, the western façade and wing, extending for a length of sixty meters and enclosing the courtyard, had been erected. This wing has retained so many of its original features that a number of its parts are worthy of being examined in detail.

The entrance (No. 18 on Plan) was surmounted by two graceful turrets, which, on the ground that they were in such a ruined state that there was a danger of them falling, were destroyed at the end of the eighteenth century. The corbel tables on which they rested now alone remain, but one can form an excellent idea of their aspect from an ancient drawing—one of a most valuable series, due to an unknown artist—in the Musée Calvet, at Avignon. Above this entrance are the well-preserved arms of Clement VI. It was formerly preceded by a gentle slope and was strongly defended by a drawbridge, barbican, ravelin and other military works.

On passing through this entrance the various floors of the western wing (No. 19), occupied by members of the Pope's staff and bodyguard, are reached by winding staircases, several of which still exist. Communication between the rooms and offices was assured by means of corridors running laterally with the interior façade. One of these, erroneously called the Galérie du Conclave, and which was reserved for dignitaries of the Church, forms a long and charming vaulted gallery, ornamented with grotesque figures of monsters and birds, and lighted by eight narrow windows.

The façade facing the courtyard is remarkably well preserved. Some of the original windows, the gargoyles, one of the slender bell-turrets which surmounted each of them, the crenellated top and other decorative details still remain: precious indications to those who have undertaken the restoration of the Palace.

The Tour St. Laurent (No. 20), forty-four meters in height and divided into

four floors, was the work of Innocent VI, and with its completion the Palace of the Popes, as regards the main work of building, may be said to have been completed. Gregory XI.; the Anti-Popes, Clement VII. and Benedict XIII., the Papal Legates and Vice-Legates who occupied it until the Revolution drove them hence, each contributed his share. But, generally speaking, the Palace had already assumed that gigantic and imposing whole which it still possesses today.

The question of the nationality of the architects who built the Palace of the Popes and the style in which they worked ought now to be considered. We find, on consulting the original documents in the Vatican, that all of them were French, and that, contrary to what has been claimed by certain writers, they did not go to Italy for their inspiration. "Italian architecture of the fourteenth century, whether we take it in the south or north of the peninsula," says Viollet-le-Duc*, "bears no resemblance to that of the Palace of the Popes. From the Tour de Trouillas to the Tour des Anges, throughout the entire extent of these buildings, from the north to the south, the east to the west, the methods of construction, the sections of the piles, the vaults, the bays and the defenses belong to French architecture of the Midi—to that Gothic architecture which with difficulty relieves itself from certain Roman traditions. The ornamentation, which, moreover, is very sober, recalls that of the upper parts of the Cathedral of Narbonne, which date from the beginning of the fourteenth century. Now, the Narbonne Cathedral is the work of a French architect, the same, probably, who built that of Clermont, in the Auvergne, and that of Limoges. . . . The only details of the Palace of the Popes which are evidently of Italian origin are the paintings attributed to Giotto, Simon Memmi, or his pupils. Do not let us forget, moreover, that Clement V., who was the first to establish the Pontifical seat at Avignon, was born at Villendrau, near Bordeaux; that John XXII., his successor, was Jacques d'Euse, born at Cahors; that Benedict XII. was Jacques Fournier, born at Saverdun, in the county of Foix; that Clement VI. was Pierre Roger, born at the Château de Maumont, in the diocese of Limoges; that Innocent VI. was Etienne d'Albert, born near Pompadour, in the diocese of Limoges; that Urban V. was Guillaume Grimoald, born at Grisac, in the Gévaudan, in the diocese of Mende; and that Gregory XI., nephew of Pope Clement VI., was, like his uncle, born at Maumont. That these Popes, who obtained the election to the sacred college of a large number of French prelates, particularly Gascons and Limousins, would have brought Italian architects to build their palace is hardly likely; but even if they had, it would be impossible not to consider the construction of the Palace of the Popes as belonging to the architecture of the southern provinces of France. We insist on this point because it is commonly claimed that the Palace of the Popes is one of those grandiose constructions belonging to the arts of Italy. At that time—that is, in the fourteenth century—taste in Italian architecture was indecisively wavering between antique traditions and the influences of France and Germany, and was not distinguished by grandeur and frankness. The Popes, established in France, possessors of a wealthy county, reuniting considerable resources, living relatively in a state of profound peace, all of them natives of the dioceses of the Midi, then so rich in fine buildings, produced at Avignon a work which was absolutely French, much superior in its conception, grandeur and taste to what was then erected in Italy."

*"Dictionnaire raisonné de l'Architecture Française," Vol. VII., p. 28.

III.

WANDERING THROUGH the innumerable rooms and passages of the Palace of the Popes, mounting to the tops of its towers to survey the courtyard and look down upon the old deserted garden where the head of the Roman Church once strolled and took the air, you cannot fail to realize that it is not time alone which

deals hardly with ancient buildings. Man does his full share towards their destruction. Nowhere, I believe, has this been the case so much as in France. Think of the havoc which was wrought to her ancient buildings by the Revolution!

Like the Château de Nantes, the Château de Langeasis and many another noble old pile, the Palace of the Popes suffered terribly through the great upheaval, and only just escaped being razed to the ground. Later, when the storm was over, it fell upon even more evil days, for in 1822 it came into the hands of the military authorities and was converted into a barracks. To provide accommodation for the soldiers, the Audience Chamber and the Pontifical Chapel were supplied with additional floors and converted into huge dormitories. Rooms that were considered too extensive were cut up into sections by means of partitions; ancient narrow winding staircases were walled up and replaced by modern ones; here, in the courtyard, above the entrance, a charming fourteenth century window was removed to make room for a clock dial; and there, on the second landing of the Grand Staircase, the sculptured doorway leading into the Pontifical Chapel was entirely hidden behind a mass of masonry. On all sides needless mutilation went hand in hand with necessary but regrettable changes, and in certain cases the damage done was wilful and absolutely indefensible. A Corsican officer even cut out a number of the heads of Saints in the Chapels of St. John and St. Martial, and disposed of them, it is believed, to art collectors.

Such was the state of the greater portion of the Palace of the Popes when I visited it for the first time now seven years ago. What a change was to be noted when, at the end of January of this year, I paid it a second visit! But before speaking of the wonderful transformation which it is undergoing, let me briefly record the events which led up to it, and give the names of those who, directly or indirectly, have aided in this, the most important piece of work of restoration



WESTERN FAÇADE FACING COURTYARD.

that has been undertaken in France for many a long year.

The northern portion of the Palace of the Popes, built during the reign of Benedict XII., belongs to the Department of Vaucluse, which utilizes it for the departmental archives. The southern portion, commonly known as the Palace of Clement VI., is the property of the town of Avignon. The first work of restoration was begun in the part belonging to the Department, neighboring the Cathedral of Notre Dame des Doms. The buildings on this side of the Palace, formerly used as a prison, having been evacuated, the General Council of Vaucluse decided, about the year 1880, to use them for the archives of the Department, and voted a relatively large sum of money for the carrying out of this project. The Minister of Fine Arts, informed of this decision, examined the question, and agreed to participate in the work on condition that the installation of the archives be combined with the restoration of the building, and that the work be carried out by architects of the Commission des Monuments Historiques. This proposal was willingly accepted by the Department, and in 1884, under the direction of M. Henri Revoil, Architect in Chief, assisted by M. Valentin, Architect of the Monuments Historique of the Department, the work began. Benedict XII.'s Chapel—the important building which occupies the extreme north of the Palace, between the Tour de la Campane and the Tour de Trouillas—was the first portion to be restored. A few years later, the Department, desirous of extending its archives to the Tour de la Campane, again asked the State to participate in a scheme of restoration, and the Government having agreed, the Monuments Historiques put the interior of the tower into a thorough state of repair and re-established the battlements. The work was at first placed in the hands of the same architects, but M. Revoil, who will long be remembered for his valuable services, having died in 1900, it had to be completed by M. Henri Nodet, Architect in Chief, with M. Valentin as his collaborator. Since that date, the Department has



THE AUDIENCE CHAMBER.



RESTORED WINDOWS TO THE RIGHT OF THE ENTRANCE IN THE COURTYARD.



STAIRCASE LEADING TO THE PONTIFICAL CHAPEL OF CLEMENT VII—RESTORED IN 1659.

done nothing further, with the exception of a few slight pieces of work to the battlements of the western façade.

Encouraged by these precedents, the town of Avignon, represented by M. Pourquery de Boisserin, Mayor and Deputy of Vaucluse, began to take the necessary steps to obtain the evacuation of the southern portion of the Palace, which, although it was town property, had been granted to the Ministry of War for use as an infantry barracks. On June 10th, 1900, M. Pourquery de Boisserin proposed the following resolution to the Chamber of Deputies: "The Chamber calls upon the Government to bring in a bill approving of a contract relative to the abandonment by the State of the usufruct of the Palace of the Popes, and to the construction of new barracks, with a view to the evacuation of the Palace and its restoration." Accepted by the Government, this resolution was adopted, and on January 15th, 1901, the contract was signed by the Prefect of Vaucluse, the Mayor of Avignon, and the State Inspecteur des Domaines. But it was not until about the middle of 1905 that the new barracks were completed and the last soldier had left the palace.

From that date M. Henri Nodet and his collaborators have been continually at work. Assisted by M. Valentin, the architect of the Monuments Historiques at Avignon; by M. Louis Yperman, the well-known artist, and by MM. Henri Souvet, Gilles, Audemard, Bedoiseau and Lescure, all specialists in the branches of building which they represent, the Palace of the Popes has month by month revealed its hidden beauties. The Audience Chamber and the Pontifical Chapel, rid of the additions which were made by the military authorities, have once more assumed more of that grandeur which the architect of Clement VI. gave them. The entrance to the Chapel, evidently the work of two different periods, as is shown by the two styles of sculpture and



ENTRANCE TO THE PONTIFICAL CHAPEL OF CLEMENT VI., SHOWING CARVING RECENTLY DISCOVERED UNDER A MASS OF MASONRY.

certain architectural features*, has been revealed to the light of day. Staircases of modern construction are being removed and ancient winding ones, hidden in the thickness of the walls, are taking their place. Modern openings in the walls are being filled up and light is once more entering the interior of the Palace through its fine old windows. The large window at which the Popes appeared to bless the faithful is rapidly assuming its primitive appearance. Broken gargoyle and missing bell-turret are one by one being replaced, and, as though by magic, the half-inch coat of whitewash—the accumulation of over eighty years—is falling from the walls to reveal the adorable beauty of fourteenth century frescoes.



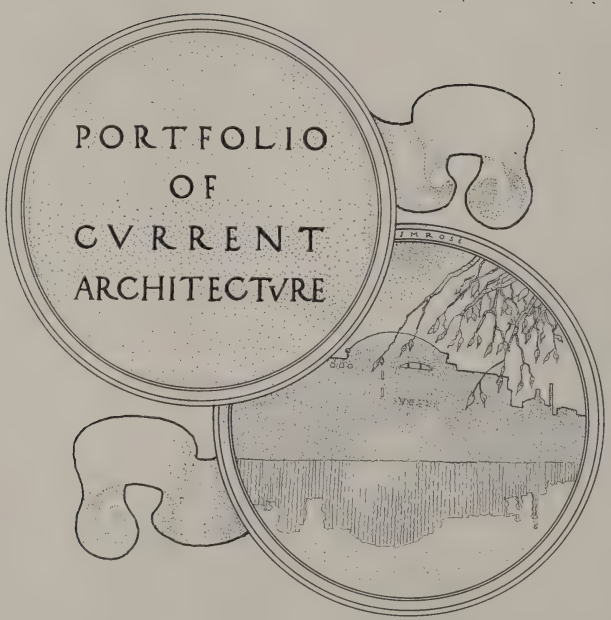
PLAN SHOWING PORTIONS OF THE PALACE OF THE POPES THAT HAVE BEEN OR ARE BEING RESTORED. (Darkly shaded parts restored.)

Unlike the members of a former school of architects, M. Henri Nodet is leaving nothing to the imagination in the gigantic work which he has undertaken. His methods, based on the researches of the scholar and archæologist, are strictly scientific. Slowly but surely he is accomplishing his task—contented, rather than put out, by the fact that the annual grant for the work of restoration (some $10,000) is so small; for, with a larger sum of money to spend he feels that there might be a temptation to waste it over hasty transformations and thus detract from the ultimate exquisite beauty of a monument of which Avignon and the Midi are justly proud.

*The low doors and massive central pier were added to support the earlier and more beautiful Gothic archway, which, owing to an error of construction, threatened to fall, as, indeed, is proved by cracks which, on close examination, are still visible. "Au Palais des Papes: A propos de l'entrée de la Chapelle de Clement VI.," by Dr. Colombe. Nimes: Imprimerie Générale, 1910.



THE ARMS OF AVIGNON.


PORTFOLIO
OF
CVRRENT
ARCHITECTVRE



INTERIOR COURT AT "JOURNEYS END."
House of Mr. Hayden. Lexington, Mass.



FACADE OF JEWELRY STORE—FIFTH AVENUE.
New York City. Maynicke & Franke, Architects.



FACADE OF PIANO SALESROOM—FIFTH AVENUE.
New York City. Harry A. Jacobs, Architect.



FIRST NATIONAL BANK BUILDING,
Cleveland, Ohio. Milton Dyer, Architect.



See Plans and Description on following page.

NUMBER 68 EAST 56TH STREET, NEW YORK CITY.

Stockton B. Colt } Associated Architects.
Thornton Chard }



REDUCED FROM ¼" SCALE DRAWING.

NUMBER 68 EAST 56TH STREET, NEW YORK CITY.

Stockton B. Colt } Associated Architects.
Thornton Chard }

Overcoming the Difficulty of Dissymmetry in a City House On a Twenty Foot Lot

THE PROBLEM of designing a modern city house on a narrow lot is one of many difficulties. By observing the houses in the side streets between Sixth and Madison Avenues, from 42d Street to 72d Street, one may see various solutions of the problem. One of the features which always presents difficulties is the designing of that part of the elevation which contains the main entrance to the house. It is especially difficult where it is desired to squeeze into the width of this first or basement story, beside the entrance door and vestibule, a small reception room and a service entrance. The numerous and divers ways in which these functions have been submitted to treatment is astonishing. In few cases is the result a happy one, for, in spite of the attempts to make the string course above the first or basement story strong enough to cut it off from the stories above, or to use a rustication strong enough to divert the eye from the solids and voids above, still the basement remains in its unsymmetrically broken surface.

When the entire width is allotted to the entrance vestibule and hall, the problem is a simple one.

Even in the case where the steps lead down the area to the servants' entrance below the sidewalk surface, and where the main entrance to the house and a small reception room are the only features left to bother the designer, the result is often happy, for, while absolute symmetry is not essential, still there would remain a good balance and a good proportion of walls and openings.

Usually, when the designer has to provide for an entrance vestibule and a reception room, as much space as possible is taken for the width of the reception room, which necessarily crowds the entrance door too close to the adjoining building, thus squeezing out too thin the pier forming the outside door jamb.

Generally, in the upper stories of the façade, it is possible to obtain better and stronger outer piers, and the conditions permit of greater symmetry; but, as a rule, the end piers and the piers between the windows of these upper stories bear little relation to the vertical masonry of the story containing the entrance and are accordingly, not architecturally satisfactory.

The accompanying photograph of the house, 68 East 56th Street, shows one solution of the problem which overcomes the difficulty of dissymmetry. In this case the main entrance, a servants' sitting room and a service entrance were required in the width of the basement story only 20 feet wide; the design, therefore, called for two doors and at least one window, one of these doors to be a major door. Placing these requirements on the façade of the basement story would have cut up the masonry at the place where one expects to see it strongest. The expedient was resorted to, therefore, of using a recessed portico and carrying the front wall on an entablature supported by piers and columns. Thus the three features above mentioned were taken away from the immediate foreground and placed less conspicuously at the back of the portico, making the object of interest at the face of this basement story—the columns, piers and entablature. Thus a symmetrical and more monumental effect is obtained.

Moreover, two other features of this façade are worthy of attention. First, the fact that there are no projections of steps or areas beyond the building line. This is a desirable condition, and one that will undoubtedly obtain in all new work throughout the city in the near future. Second, nearly all houses built on narrow city lots seem too high for their width. This is partially overcome in this case by receding the top or fifth story so that the main cornice might be placed at the fourth floor level, thus reducing the apparent height of the façade.

Most of the above comments refer to buildings on 20-foot lots or less; but even in buildings of greater width this plan might be adopted with even greater success.



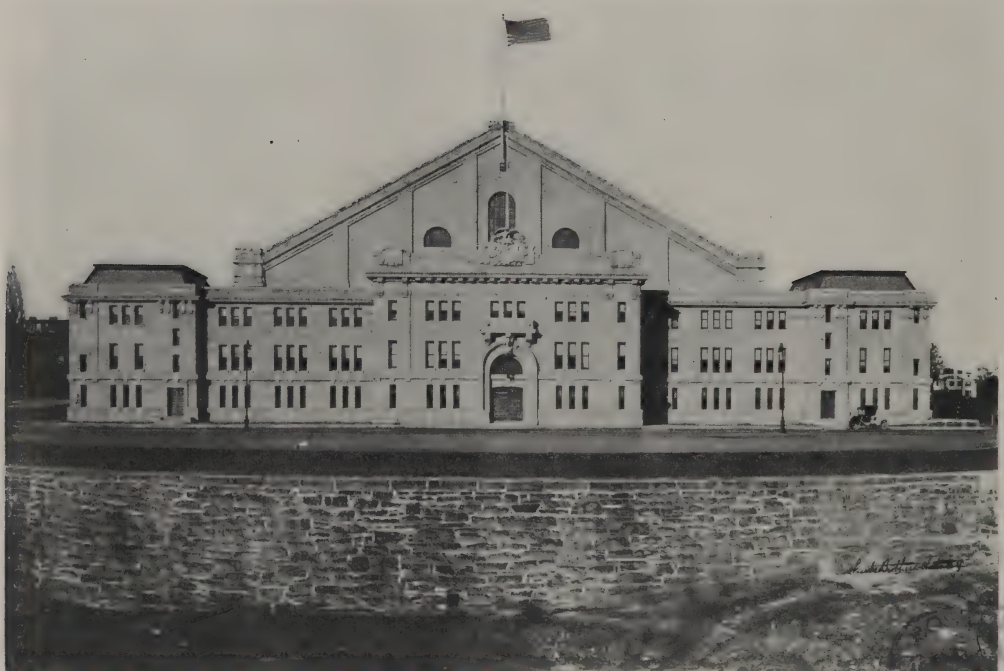
ENTRANCE FRONT AND WATER TOWER—RESIDENCE OF CLINTON MACKENZIE, ESQ.
Oyster Bay, N. Y. CLINTON MACKENZIE, ARCHITECT.



CONNECTICUT STATE ARSENAL AND ARMORY.
Hartford, Conn. Benj. Wistar Morris, Architect.



Drill Room.



Front Elevation.

CONNECTICUT STATE ARSENAL AND ARMORY.

Hartford, Conn. Benj. Wistar Morris, Architect.



ARCHITECTVRE OF AMERICAN COLLEGES

IX

VNION, HAMILTON, HOBART, CORNELL AND SYRACVSE

BY MONTGOMERY SCHVYLER

UNION COLLEGE, (1795)

THE DUTCHMEN of New York were by no means so keen about book-learning, in colonial days, as the New Englanders. The oldest college of Dutch foundation, established in 1766 in New Jersey as "Queen's" and a seminary of the Dutch Reformed Church, though now, as Rutgers, advertised as "non-sectarian," is almost if not quite the only remaining memorial of the interest of the Hollanders in higher education, unless Union is to be regarded as such. Schenectady remained homogeneously Dutch long after there was a considerable English infusion in Albany, and the impulse to the foundation there, first of the Schenectady Academey (1785) and afterwards of Union College, came from the inhabitants of Dutch descent. In fact, the historiographer of Union declares that the founder of Union College was the Dominie of the Dutch Church of Schenectady, Dirck Romeyn, who did not intermit his agitation from 1779, until the grant of the actual charter in 1795, and that next to him was General Philip Schuyler, who lobbied for the institution with the Board of Regents and with the Legislature. The toga did not entirely yield to arms, even during the Revolutionary war, which elsewhere suspended all peaceful enterprises. In 1779 a petition was presented to the legislature for a college at Schenectady, and in 1782 a like petition with "near 1,200 subscribers" applied again to the legislature, then sitting at Kingston, in behalf of the same institution "for founding which the citizens of Schenectady alone proposed an estate valued at nearly eight thousand pounds principal." With the establishment of the State was established the institution of the University of the State of New York, an institution designed for much larger uses than those which it has come to fulfill. The Board of Regents repeatedly refused the application for the charter of the college, chiefly upon the ground that the funds promised were insufficient for the purpose of a college. Though it passed the charter for the "Academy of the Town of Schenectady" in 1793, it denied the next year the application for its promotion to collegiate rank, but granted that application the following year, thus issuing its own first collegiate charter. "Union" was not, as might be imagined, a testimonial of the union of the States under the Constitution of the United

States, but rather of the union of the sects in the new institution, of which the second article of the charter lays it down that the government of the college shall vest in a board of twenty-four trustees, of which number "a majority shall not at any time be composed of persons of the same religious sect or denomination."

The new college fell heir to the quarters of the old Academy, a spacious dwelling house in Schenectady, given to the Academy by the Consistory of the Dutch Church, and valued, in 1797, at $5,000. But under its second president, the second Jonathan Edwards, son of the theologian who was for so short a term the president of Princeton, who, like his more famous father, died in office, it erected a much more pretentious edifice, of three stories and a high basement of stone with a belfry, from the designs of Philip Hooker, of Albany, the architect of the State Hall, of the old St. Peter's Church, and possibly the real architect of the Albany Academy, of which the nominal architect was Seth Geer. This edifice was sold to the city and stood until it was demolished in 1890. But the year of its completion, 1804, was also the year of the accession of the president who was really to begin the architectural as well as the educational history of what up to then had been but a feeble and languishing institution. This was Eliphalet Nott, who was to be the President of Union for over half a century. He perceived that, situated as it was in the heart of the ancient "dorp," the college had no room to grow to his notion of what it ought to be. At the eastern edge of Schenectady he selected a natural terrace and plateau, overlooking the valley of the Mohawk, which offered a site ample for any conceivable future development, and secured, mainly on his personal responsibility, a tract of 250 acres. A general plan for the buildings, providing for ultimate as well as for immediate needs was the next



SOUTH COLLEGE, UNION COLLEGE (1814-1821).
Schenectady, N. Y. J. J. Ramée, Architect.

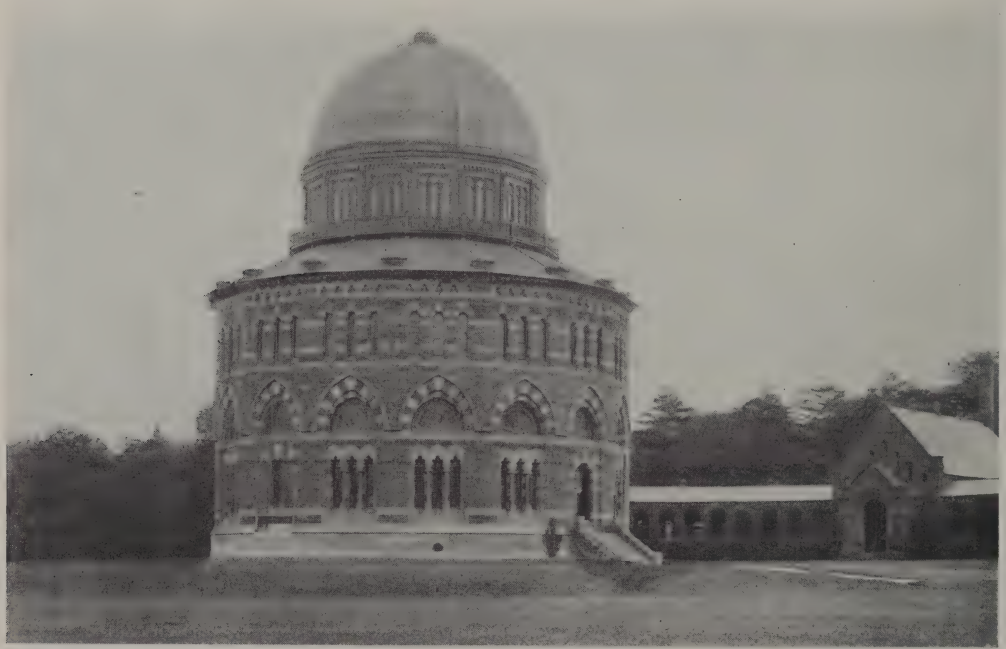
logical and natural step. Logical and natural as it was, Dr. Nott was almost or quite alone among promoters of colleges in his time in being well enough advised to take it. It is almost superfluous to say that his adviser was a Frenchman, and, like the Frenchman who had laid out Washington in the preceding decade, a French engineer, M. Joseph Jacques Ramée had a considerable vogue in his time, being employed by the Federal Government in the planning of fortifications, provided for a semicircular fringe of buildings with its two extremities flanked by two main buildings proposed to be first erected, of which the lines were to be continued by colonnades. The centre from which the semicircle was sprung was reserved for the chief monumental building, for which Ramée may very likely have had in mind what Jefferson was at almost the same time projecting for the University of Virginia, a reduced and reproduced model of what Jefferson called



SOUTH COLONNADE, UNION COLLEGE (1814-1821).
Schenectady, N. Y. J. J. Ramée, Architect.

and like all engineers of his generation and so few engineers of ours, he had enjoyed an architectural training. Not until 1890, and in an old print shop in Paris was discovered, by a graduate of Union, the plan of buildings and grounds, inscribed, "Collège de l'Union à Schenectady, Etat de New Yorck, 1813," which is now in the college library. It was a "cadre" for a larger institution than it was destined to serve, for, in fact, its outlines have not even yet been filled up. It "the most perfect example of the spherical" in the Pantheon of Rome. The work of construction was begun upon the flanking buildings in 1812, and one of them was occupied in 1814, though they were not completed until 1820. To defray the expense of them, stated at about $110,000, resort was had to the legislature of 1814, which authorized a lottery from the proceeds of which Union was to receive $200,000 and Hamilton $40,000. The legislative view of lotteries was very differ-

ent a hundred years ago from what it is now. The old Capitol of New York was built from the proceeds of a lottery. This particular lottery, however, was ill-managed, insomuch that up to 1822 not one of the beneficiary institutions had received a dollar from it. Dr. Nott, with the advice and consent of his trustees, bought out the other beneficiaries, and Union ultimately received $277,000 instead of its original allotment. The buildings presumably paid for out of the avails of this operation were North and South Colleges and North and South Colonnades, which are still, though so closely verging on their century of duration, fulfilling the purposes of their erection, and promise to be serviceable for another century. Each "college" consists of two gabled pavilions designed for professors' houses, and a curtain wall between, an arcade below and a "pilastrade" above for a dormitory. The colonnades were designed for lecture rooms. All are solidly built, of a backing of brickwork and a facing of roughcast, with a sparing ornamentation, chiefly of arches and pilasters, in the taste of the time, and of a seemly and dignified aspect. These, however, were but "the rests and monotones" of Ramée's architectural scheme. The buildings he projected for the extremities of his semicircle are still unbuilt, and when the central circular building and the semicircle behind it came to be built they were built in a taste so different from that of the original project that they would have made the original projector stare and gasp. The semi-centenary, in 1854, of the presidency of the still surviving Dr. Nott was the occasion of a special effort on the part of the alumni to erect some permanent memorial of him. His grandson, Edward Tuckerman Potter, of the class of 1853, seemed the "logical" architect, and the completion of the central building the logical architecture. The architect was selected accordingly, and the architect was a convinced believer in the Gothic revival, to which he was afterwards to become one of the most important contributors. It was not until 1858 that the actual building was begun, and by that time the architect had made his architectural ap-



THE NOTT-POTTER MEMORIAL, UNION COLLEGE (1858-1876).
Schenectady, N. Y. Edward T. Potter, Architect.

prenticeship under the excellent tuition of the younger Upjohn. Ruskin's eloquent inculcations had sent the more enthusiastic and impressionable of the younger American architects to North Italy for their models, and, given the circularity which the project had inherited from the original plan, the choice for the prototype of the baptistry of Pisa was quite natural, although the form lent itself better to the purposes of a library, at least as a library was understood before the modern system of "stacks," than to those of a chapel, which was the original destination of the building. Construction naturally lagged during the Civil War, and it was not until 1876 that it was completed. Then it had become the "Nott-Potter Memorial Hall," commemorating not only the architect's grandfather, but his father, Bishop Alonzo Potter, who had been professor and vice-president of Union under his father-in-law, whom he predeceased by a year in 1865. It is not so much below the scale of its prototype, the baptistry having a diameter of 84 feet against the 100 feet of the original and a total height of 120 feet against 190. It is by no means, it will be perceived, a servile imitation but a very free rendering of an original which is by no means in itself an example of purity of style, the unmistakable Lombard Romanesque of the twelfth century in the base blossoming into the fourteenth century pointed Gothic of the superstructure. The modern version has never, it seems, served any practical purpose, but it will not be disputed that it is architecturally very well worth while as an ornament to the campus, in spite of the rather cheap and shabby way in which the domical clerestory has been carried out, and one of the most interesting American examples of the polychrome Gothic of the Victorian revival. It is a pity that the including semi-circle, or segment, should not have conformed to the monumental central building in its particolored material. A cloister carried out in the material and the style of the memorial ought, in conjunction with it, to have produced a sparkling effect. Doubtless it was a practical and economical consideration that restricted the architect of the Powers Memorial building, or Powers-Washburn Hall, as it is variously designated, to a monochrome of red in brick and terra cotta, inasmuch as the architect of the more recent building was a younger brother of the architect of the earlier, being William Appleton Potter, of the class of 1864, and it may be assumed that he would have continued the Italian Gothic of the nucleal building of the group if it had been permitted. The change of material naturally enforced a change of style, and the Powers Memorial Hall is evidently enough inspired by examples of English Gothic, though neither in this work nor in any other did the architect ever aspire to the praise of a purist. This work also appears as mainly a monument, although in fact the central gabled building provides suitable and commodious quarters for the college library, and the wings for administrative offices and lecture rooms. It is an excellent example of sober and restrained and yet highly decorative architecture. But the moral that mainly forces itself upon every discerning visitor to Union is how very fortunate the college was in beginning with a plan, a plan which is not only not superseded by its growth, but which has been more than adequate to that growth, and which has not yet been executed to anything like completeness. It is to be regretted that Union has permitted itself to erect some outlying buildings quite extraneous to the general scheme of Ramée. But the error has returned upon those who committed it, for their buildings do not count at all in the general impression of the institution, nor are to be reckoned among its architectural ornaments.

Note.—Mr. Schuyler's series on the Architecture of American Colleges began in the October, 1909, issue—Harvard, Yale, Princeton, The New York City Colleges, The Pennsylvania Colleges—Dartmouth, Williams, Amherst, Brown, Bowdoin, Trinity, Wesleyan and the Southern Colleges have followed in the order named.



CARNEGIE HALL, HAMILTON COLLEGE,
CLINTON, N. Y. F. H. Gouge, Architect.

HAMILTON COLLEGE (1812)

THIS IS a college which will celebrate its "j a m s e n i o r" centenary next year among American institutions of learning. All readers will understand, and many will sympathize with the official declaration that the Hamilton of the present and the future is not to diverge very widely from its original standards and purposes, that it "would far rather be known as a clean and resolute old-fashioned college than as an educational café or a country club." In a true sense Hamilton is the daughter of Dartmouth, where this same ideal is understood to be preserved. Samuel Kirkland, the founder of Hamilton, was the pupil of Eleazar Wheelock, whose Indian School was the precursor of Dartmouth. While the Revolution was still in progress, and the event of it doubtful, he made his way as a missionary to the Oneida Indians to the neighborhood of what is now Utica. It was the heart of the Indian country, sure enough, not so many miles from Johnstown, where Sir William Johnson had dwelt in semi-savage state and kept the people of the Long House on the English side against the French, even nearer to the "great Oneida carrying place," the single solution of continuity in the route by water from the Mohawk Valley to Lake Ontario, and by consequence the most important strategic point in the interior of New York. It was in his capacity of Indian missionary that Kirkland agitated for the establishment of the Hamilton Oneida Academy, named for Alexander, who had shown much interest in the project. The charter of the Academy was granted by the Regents in 1793, though there is no evidence that any Indian ever attended it, or its successor, the college of the same name. In 1794, on a spot still marked on the Hamilton campus, the cornerstone was laid by Baron Steuben of the building that was to stand and function until 1827. The expansion of the academy into a college followed almost as a matter of course as the population of the Oneida country increased and fathers became increasingly solicitous for the education of their sons in a time when distances meant so much more than they mean now.

Kirkland had chosen very well the tract which he acquired by purchase from his Indians, and a part of which was the patrimony of the academy and of the college after it. The campus is a commanding eastward-looking ridge, attained by a rather steep climb from the village of Clinton, and commanding a wide prospect. Before the college was a decade old the single building of the academy had come to be supplemented as it was soon afterwards supplanted, by the three buildings which constitute the original architectural plant of so many country colleges, a chapel available for commencements and other ceremonial occasions and also containing subordinate apartments available for "recitation-rooms" and two flanking dormitories. These edifices were, in the matter of design, such as the country carpenter habitually turned out then, which means considerably better than he is in the habit of turning out now. For the steeple of the chapel, with its substantial tower and its three dwindling stages above, the local artisan had rather an unusually good model. In material he was even more singularly lucky, for the local stone is streaked with iron which variegates its surfaces in a very attractive way as they weather; really an admirable building material for looks and apparently as good for wear. The chapel and one of the dormitories are still standing and performing the function for which they were built, though the dormitory at least has evidently been enlarged as an incident of being re-roofed. They really impose themselves upon succeeding architects of a just sensibility to the requirements of comity. For half a century, indeed, they fulfilled their function so completely that they are the only noticeable or considerable buildings of the campus which were erected before the accession of the present president, under whose administration the college has been as energetic in its building as doubtless in its academic operations. To be sure his presidency now covers twenty years. One notices one marked difference be-

tween the building of Hamilton and that of most other colleges, and notices it with great pleasure. The building of these twenty years has almost all been entrusted to one neighboring architect, no further off than Utica. A single architect has not, in the first place, that temptation to compete with himself, and to signalize his work by difference rather than to merge it in the ensemble by conformity, which seems irresistible to the ordinary American practitioner, when he supervenes upon a campus occupied by



NEW SOUTH DORMITORY, HAMILTON COLLEGE.
Clinton, N. Y. F. H. Gouge, Architect.

the works of other architects. In the second place, given a reasonable professional competency, the local or neighboring practitioner who is in constant consultation with his client and in continual touch with his work and its environment will produce better results, architecturally as well as practically, than the "swell" architect from a distance who is invoked to add a single building to an existing collection, and whose knowledge of the environment, even if he cared to adjust his work to it, as he commonly does not, is apt to be limited to a single stroll over the campus which he is to embellish or deface. At least the campus of Hamilton seems to bear out this view. Such a building as Carnegie Hall would disarm criticism just as criticism is disarmed by the buildings of a century ago by its unpretentious answering of its practical purpose. It has nothing of superfluous. It is of no style, the material simply being put together to the best advantage, and the openings cut where they are needed, which does not prevent their grouping from being expressive and effective. One might wish, indeed, that in some points the architectural development had been carried further, but the building is not only a respectable but an attractive object. The New South Dormitory, a year later in date, is, architecturally, more developed, and developed in the forms of an historical style, Tudor Gothic namely. Doubtless it gains by the development, but it by no means puts to shame the simpler erection. It merely indicates that there was more money available than in the case of the earlier erection. The expression of a dormi-



FIG. 9.—ALPHA DELTA PHI CHAPTER HOUSE, HAMILTON COLLEGE.
Clinton, N. Y. F. H. Gouge, Architect.

tory, given by the arrangement of the openings, is as unmistakable in the one case as in the other, but in the second case it is heightened and developed, and acquires the traditional associations of collegiate architecture. But evidently the development from what may be called the rudimentary architecture of Carnegie Hall to the finished architecture of the New South Dormitory, the



FIG. 8.—SIGMA PHI CHAPTER HOUSE, HAMILTON COLLEGE.
Clinton, N. Y. F. H. Gouge, Architect.

cordons, the dripstones, the mullions, the moulded jambs and arches of the entrances, all in hewn stone, costs money. It is money well spent, but it does not discredit the simpler building. With the adherence to the same material and essentially the same arrangement, there is no incongruity between the two. A third building in the same materials as the later of the dormitories, and clearly by the same hand, a fraternity house, has the expression of its particular uses, while unmistakably belonging to the campus. A just sense of fitness is shown in another fraternity house by the same architect, which is merely a well designed rural or suburban house with no "collegiate" connotations, but this is off the campus and not meant to be seen in conjunction with its architecture. A building that does distinctly belong to the campus is the Chemical Laboratory to which no designer's name is attached One suspects the president of being in this case his own architect. The walls are of field stone picked up close at hand, and showing no tool-marks except in the arches of the smaller apertures. Obviously, there can be no question of bonded masonry in such a case. The walls owe their stability simply to the cohesion of the mortar and are thus of a magnified concrete, cemented rather than built. The point of weakness of the construction is acknowledged, as in the analogous constructions of adobe, by the unusual projection and umbrage of the roof, which of itself would suffice to give character and expression to the building it protects. This is even simpler than Carnegie Hall and quite as vernacular quite equally belongs to the campus of Hamilton and promotes the single and total impression, which the Tudor of the new dormitory does not disturb, of an American country college that is homemade and well made.



CHEMICAL LABORATORY, HAMILTON COLLEGE (1903).

That impression is rather seriously disturbed by an exception which proves, and approves, the rule. Even at Hamilton one finds the trail of the eminent architect chosen to add a single building to an existing and consistent scheme, and imported, so to speak, *ad hoc*. This is the rule in many colleges, insomuch that the evidence of a consistent scheme, if there has ever been any, is nearly or entirely obliterated. It is true that the Hall of Science preceded the buildings we have been praising, but the Chapel



FIG. 11.—HALL OF SCIENCE, HAMILTON COLLEGE (1897).
Clinton, N. Y. Carrére & Hastings, Architects.

and its flanking buildings were already there. Certainly the Hall of Science is a nonconformist building. Only in the material of its walls, the same local stone used elsewhere, is there any conformity. In point of design, if the environment has been taken into consideration at all, it has been for the purpose of flouting it and of announcing the entry of a new architect, prepared to astonish the natives. The natives must be especially "naifs" it is true, to be astonished by a tetrastyle Ionic portico in wood, an object unfamiliar only to the campus of Hamilton; and the expectation of suprising them with such an object seems to indicate some naïveté on the part of the architect. They may more reasonably be expected to evince astonishment at the other feature of the edifice. The exaggerated attic in wood painted white, may appear to them merely a rather awkward makeshift for the illegitimate provision of additional accommodation. For this is not only a novelty on the campus of Hamilton, but it most certainly would be a novelty anywhere; and a novelty, moreover, that seems fairly secure against imitation. But, though this anomaly assuredly disturbs, it by no means suffices to destroy the homogeneousness of the architecture of Hamilton.

HOBART COLLEGE, (1822)

THE SETTLEMENT of the Lake Country of Central New York virtually began with the beginning of the nineteenth century. It came from many sources. The westward trail of the Yankee, moving, as indeed did all the other settlers, in quest of better and cheaper land than was to be had at home, was already worn before the Revolution; but this early immigration mostly found its resting place in the Mohawk valley and little of it penetrated so far as the Seneca Country. After the century had turned, patentees took up in gross tracts which they expected to dispose of to settlers in detail, and, after the manner of promoters, set out to "boom" their holdings and entice settlers after the primitive methods of those old days. "Phelps and Gorham's purchase" took up such a tract and attracted settlers from all directions and even from afar. The New England element was never absent, but here it was hardly prevalent. Dutch farmers from the Hudson River and from New Jersey, farmers of German and English descent from Maryland and Virginia, went to swell the tide that flowed towards the fertile fields that sloped



MEDBURY HALL, HOBART COLLEGE,
GENEVA, N. Y. Clinton & Russell, Arch'ts.



COXE MEMORIAL HALL, HOBART COLLEGE.
GENEVA, N. Y. Clinton & Russell, Architects.

gradually or sometimes, by exception, fell precipitately to the shores of the beautiful lakes. This immigration from the southward was a particularly notable element in the settlement of Geneva, which from an early time had a strong infusion of Episcopalians. Hobart College is now officially advertised as "non-sectarian," but in fact, even in its earliest estate as "Geneva College" was established, if there be faith in Appleton, "under the direction of the Episcopalians," and sustained by subscription among the villages and the neighboring farmers, who were in effect its founders. After 1852, when it was renamed for one Bishop of the Protestant Episcopal church, John Henry Hobart, there could be no question of the status of the institution as a church college, nor afterwards when it was an object of affectionate solicitude to two others, the first and second bishops of Western New York, William Heathcote De Lancey and Arthur Cleveland Coxe. One would expect to find it peculiarly Anglican in its curriculum and in its architecture, and in its architecture it doubtless would have been so if in its early days it had had the money to spend on collegiate architecture or the architects to design it. As it was, it had to rely upon the local mechanics and the quickest and cheapest modes of construction that were also decent and substantial for its initial buildings, Geneva Hall (1821) and Trinity Hall (1837). These have no more or different character from other country college buildings of their time, rectangles of the local stone, three stories high, covered with four-hipped roofs, and put together without the least thought of art or of any other appearance than that of neat workmanship. Such things cannot be vulgar, and, indeed, it would be particularly difficult and wanton to be vulgar in Geneva. The towns that grew up along the old stage route from Albany to Buffalo, now the "old road" or "Auburn Branch" of the New York Central, are to this day distinguishable to their advantage from those which sprang up along the straighter course of the Erie Canal, which afterwards became the "direct line" of the railroad from Syracuse to Rochester. The crudity of these is in violent contrast with the mellowness of those. The older seem to have been both built and lived in more at leisure. There is nothing in the United States, certainly nothing in the Northern States, quainter and more old-worldly than the aspect of Main Street in Geneva. It is greatly favored by nature, skirting as it does for the larger part of its course the shore of Seneca Lake upon the bank here raised by a hundred feet or so above the water, which the backs of the houses on the waterside directly overlook, and to which their gardens slope or tumble down. Luckily, the Genevans appreciate their unique possession, as they have proved by banishing from it to a parallel street, a few hundred feet inland, the trolley line, of which they thus retain the convenience while avoiding the unsightliness and the noise. Happily, again, the recent industrial development of the town has found a new quarter for itself and does not interfere at all with the aspect of Main Street, which is very much what it was when the college was founded nearly a century ago. The houses of the older part of the street, built in rows and abutting directly on the sidewalk, gave this part an urban aspect beyond what its population justified, and have in their building the decency of the period to which they belong, while in the larger "places," further out, where each house stands free in its own grounds, the decency often rises into elegance and gives the long street its note of unquestionable distinction.

The college stands upon the landward side of the street, but that does not matter, since the other side is here too narrow to allow of any building between the street and the shore, and the view of the lake from it is thus unobstructed. If the two old buildings do not distinctly conduce to the distinction of their surroundings, at least they do nothing to impair it. They constituted virtually all that there was of the architecture of the college until a benefactor determined, about 1860, to erect a college chapel, and was well enough advised to employ Richard Upjohn to design it. Probably it



THE GYMNASIUM, HOBART COLLEGE.
Geneva, N. Y. Arthur C. Nash, Architect.

was not the benefaction of which the college authorities felt themselves most in need, and may almost have seemed a work of supererogation, since the church, itself a well done piece of Gothic for the time and place, is but a short walk away. The chapel is a very simple piece of early English Gothic, a timber-roofed nave, though consistent and becoming. It was more than a generation after its erection before any addition was made to the architecture of the college



WILLIAM SMITH HALL OF SCIENCE, HOBART COLLEGE.
Geneva, N. Y. Arthur C. Nash, Architect.

that so well repaid the attention it did not challenge.

It was, in fact, in 1901 that there were erected in the sunken and secluded space behind the original buildings the two buildings that began the addition to Hobart of a positive architectural interest. One of them was an administrative building, in memory of the second of the bishops who had been the chief patrons and nursing fathers of the college, the other a dormitory of modest size and scope. The material of both was the same, an excellent rough brick, laid in an effective and expressive bond, with wrought work of light limestone. The style was the same, distinctly "collegiate," and yet not "Tudor" nor yet even Gothic, but "Stuart" and Jacobean and of that stage of the early English Renaissance which supplied some of their most picturesque erections to the English universities. The effect of them is as charming as it is appropriate. It is hard to imagine a more attractive dormitory than Medbury Hall, its modest dimensions and its limitation to two stories assisting the inherent charm of its half-domestic and half-cloistral architecture. And Coxe Hall, for its purpose of a college headquarters, is as perfect in its way as is Medbury for its purpose of a dormitory.

There could not be a more rational and artistic beginning for the expansion of a small college than these two buildings furnish. Unfortunately, one has seen too many good beginnings spoiled in collegiate architecture by the non-conformity of a succeeding architect to believe without evidence that the promise would be fulfilled. But at Hobart one finds that it has been loyally fulfilled in the next succeeding buildings, insomuch that one would take them, in the absence of evidence, for the work of the same architect as the two pioneers. The gymnasium and William Smith Hall of Science are of the same material, the same construction, and the same style as their predecessors. The difference in requirements and in plan permit, and indeed enforce, differences of treatment quite sufficient to avoid monotony and to give scope for the individuality of the later designer. But his deference to what he found and to what he, most properly, found himself committed are all the more welcome for being so exceptional in additions to collegiate building, instead of being, as they so clearly ought to be, the rule. Hobart has already a model group of buildings and is excellently launched on her architectural enlargement which future designers are under artistic bonds to continue on the lines on which it has been so well begun.



GOLDWIN-SMITH HALL, CORNELL UNIVERSITY.
Ithaca, N. Y. Carrére & Hastings, Architects.



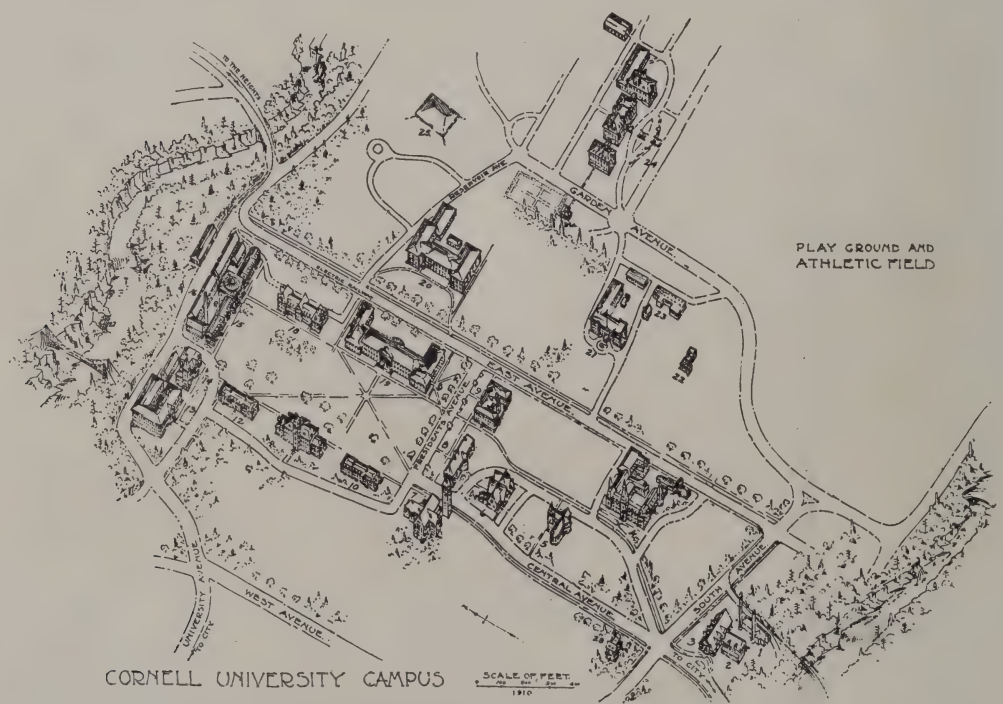
PANORAMA OF CAMPUS, CORNELL UNIVERSITY.

CORNELL UNIVERSITY, (1868)

By rights, chronological rights, Rochester, having been chartered in 1850, should precede Cornell. But the architecture of Rochester may be disposed of as briefly as the snakes of Iceland in Horrebow's famous chapter. There is no architecture in the University of Rochester. It has some twenty-five acres of land in a situation rather urban than suburban. But it has apparently never maintained any dormitories and thus could in no case have in its building the complete collegiate character. Such of its students as "reside" live in cottages near the campus, which do not aspire to any different expression than the other cottages which have nothing to do with the institution. It built nothing until it was eleven years of age, in 1861, which was a bad time to begin. Anderson Hall, named for the great teacher who was then the president, betrays its date in wearing a mansard but is otherwise free from the architectural vices of the time, being an honest and solid edifice, but of no more interest intrinsically than the dormitories of Hamilton and Hobart we have been looking at, and lacking the factitious interest which their generation or two of seniority give them. Artistically, a more creditable monument to the creator of the university is the statue which confronts the hall, his namesake. Sibley Hall, Reynolds Laboratory, Eastman Hall, aspire to no collegiate or other architectural character and are quite negligible. Carnegie Mechanical Laboratory, as the name imports, is of a very recent date and of the current architectural fashion, of which it is a negotiable specimen. A group of such buildings would give the campus some character, but the isolated example is hardly worth discussion or illustration.

It is very far otherwise with the architecture of Cornell. Visiting alumni of other institutions are reported to agree that this is the second handsomest campus in America, and, according to Dean Swift, "It is a maxim that those to whom everybody allows the second place have an undoubted title to the first." Most of our colleges are picturesquely placed, and almost every prospect pleases, even where architectural man is most conspicuously vile. But what other campus has such a variety of picturesqueness? A plateau of more than a thousand acres is bounded by the ravines of swift and headlong streams, falling in successive cascades. Below is the plain occupied by the city of Ithaca. To the right the long initial stretch of Cayuga Lake, almost as wide as the Hudson at its widest, though enclosed between banks of a gentler slope. All this plateau was farm land forty years ago, a great part of it woodland, and a clear field for future building operations. Now it is a considerable town in itself, being occupied by a student population of over five thousand. It is, however, almost as strictly a daylight population as that of the commercial quarter of a great city, for no real provision for dormitories has yet been made. The students provide themselves with lodgings in the city, and nightfall leaves the campus to darkness and to the families

of the professors. The domestic expression which forms so much of the charm of colleges in which the students live as well as work, the "still air of delightful studies" is thus as yet wanting to Cornell. But a beginning is about to be made of supplying this lack, one is glad to learn, and a quadrangle of dormitories has already been authorized. There is not only, one would say, a sufficient demand for dormitories to attract the attention of benefactors to this form of benefaction. There is also ample room for the housing of a great part of the student body in the university domain, of which five-sixths is still farm land, though devoted, it is true, in large part to the educational farming of the College of Agriculture, the maintenance of which is the condition upon which the university holds a great part of its endowment. Meanwhile, the architecture of the university is entirely public and "institutional." The one building which it inherited with the campus, and which had therefore been in use for a hygienic boarding house, remains the only dormitory on the campus. "Cascadilla Place" is of no other architectural interest than that which belongs to the original dormitories of such country colleges as Hamilton and Hobart, hardly of so much, as it was built during the prevalence of the mansard which deprives the building to which it is superadded of such expression as is imparted by a real and visible roof. The earliest buildings of the university made for itself were architecturally on a parity with this building which it found. "Non ragionam di lor."



PLAN—CORNELL UNIVERSITY CAMPUS.
Ithaca, N. Y.

They will continue, doubtless, fairly to serve the purposes of their erection until the university is prepared to supersede them with others which will serve the practical purpose as well, or better, and which will present the architectural expression of the practical purpose which is wanting to these. When that time comes, the room of the pioneers will obviously be preferable to their company, and there will not be a dog to bark at their going.

Meanwhile, the architectural history of Cornell begins with the erection of Sage

Hall in 1872 and of Sage Chapel in the following year. Goldwin Smith, an original member of the faculty of Cornell, has testified in his autobiography to the value of "aesthetic surroundings as an element in education." In truth, given an average of native sensibility, a graduate of Oxford is almost by that fact enabled to qualify as an expert in collegiate architecture. In an address upon Cornell, delivered in England at a time when Sage College and Sage Chapel constituted in effect the architecture of Cornell, Goldwin Smith instanced these two buildings as quite equal in architectural merit to the modern Gothic of his Alma Mater. Considering the polychromatics applied to their own erections by the architects of English Gothic or of English colleges until the nineteenth century, which is to say not until their attention had been directed to it by the eloquent inculcations of the author of the "Seven Lamps" and of "The Stones of Venice." It is a dangerous mode of design, in that the sprightliness and animation of form and color which it encourages and even demands are always tending to destroy the repose which is more valuable, more essential, than sprightliness and animation, and the architect who essays it thus assumes a responsibility greater than that incurred by him who seeks refuge in monochrome. Butterfield succumbed to



SIBLEY COLLEGE, CORNELL UNIVERSITY.
Ithaca, N. Y.

of Keble, and especially that very trying interior of Keble Chapel, considering even the new architecture of Balliol, which, according to that son of Balliol, Andrew Lang, is "so much more remarkable for point than for feeling," one feels that the Oxford-Cornell professor of history might have made his statement of the case even stronger. The Gothic of these edifices is unmistakably modern, and, even one may say, Victorian. It has little in common with the sleepy, gray monochrome of the masonry of Magdalen and of Merton, delightful and conducive to "the still air of delightful studies" as that is. It is a product rather of the study of the brickwork of North Italy which was not studied and its dangers in the architecture of Keble, and still more grievously certain cisatlantic designers, among whom one may name, supposing him to be by this time immune to criticism and his work to have followed him, the architect of the Fine Arts Building in Boston, not to name any of the architects whose works are illustrated in this present series of articles. But at any rate these brick buildings at Cornell are not to be numbered among the failures but, contrariwise, among the signal successes of our Victorian Gothic. Sage College, in spite of the roofs of the pavilions which one would so much prefer to see produced to a ridge or a point as the case might be, than aborted by the mansard which denotes the decade

of their erection, is quite worthy to strike the keynote of a more extensive architectural group than that to which it belongs. It is most effectively and commandingly placed on a terrace of its own, and suitable provision made in the plantation for its effective visibility and is well worthy of its conspicuousness by the balance of its masses, the animation of its outline, well within the limit of repose, the successful adjustment and design of its features, and the grace of its detail.

Originally there was no other provision for religious services on the campus than the reservation of a large room in Sage College. But Mr. Henry W. Sage, whose benefactions entitle him to rank among the founders, as well as the most munificent supporters of Cornell, insisted upon a separate edifice for a chapel, and Sage Chapel quickly succeeded Sage College. Like the earlier building, it was designed by the head of the Department of Architecture of the university, who, being also a clergyman, became the rector of the little parish of which the erection of the chapel encouraged the formation. The chapel was of modest dimensions, a single nave, with a small tower containing the organ and a single small transept, serving as a smaller chapel. The total capacity of the nave was four hundred sittings, and of the transept a hundred more. Ten years later (1883) the memorial antechapel was built, and in 1898, after the original nucleus had been clearly outgrown, its capacity was doubled by an enlargement which removed the original transept, the original tower, and half the original nave and added two coupled transepts on the same side. In 1883 the Memorial Antechapel had been built by the estate of Jennie McGraw Fiske, a very notable benefactress of Cornell, as a monument to Ezra Cornell, to Mrs. Fiske and to her father, John McGraw. In 1898 the Sage Memorial Apse was added, as a monument to the "second founder," and finally, in 1903, through the liberality of a son of Henry W. Sage, an additional transept which gives space for a large organ, a small orchestra and a choir of a hundred voices.



Goldwin-Smith Hall. Stimson Hall.

THE QUADRANGLE LOOKING

These successive additions were all made under the direction of the original architect and hence with all the consideration for the original design of which the case admitted. The resulting structure has still its unity, while it has also the attractiveness of that random and seemingly accidental picturesqueness which belong to the style and which make Gothic, in the right hands, so much the most eligible of styles for additions to an existing building. It is very effective, inside and out, the interior being

FINE ARTS

decorated not only by an unusually decorative construction, as in the excellent and solid vaulting of the Memorial Antechapel, but by the best that our decorative sculptors and painters and glass workers can do in ecclesiastical decoration, applied with unusual lavishness. There is a third building, known as the Armory, which belongs to this very attractive group, less striking and ornate than the other two, but promoting their expression by its seemly aspect. The additions of a "hall," a library and dormitories would make Sage College a complete architectural as well as "administrative entity," in the sense of the colleges which make up the English universities. There seems to be no reason why this plan should not be followed in institutions which have attained university proportions, as Cornell assuredly has done. The entire student population is over five thousand, while the student body, either of the twenty-five colleges and halls of Oxford, or of the nineteen of Cambridge, is fewer than four thousand.



Boardman Hall. Library. Morrill Hall McGraw Hall.
SOUTH, CORNELL UNIVERSITY.

To the Gothic revival, in Cornell as elsewhere, succeeded the Romanesque revival. What we were saying, with reference to Hamilton, of the advantage of having the architecture of a college done as nearly as possible by architects in constant touch with the institution, is borne out at Cornell by the Romanesque as well as by the Gothic group of buildings. The Gothic buildings were done by the university professor of architecture; the Romanesque by a student who had undertaken the study of architecture before there was any formal teaching of it at Cornell, but who had resided in Ithaca and grown up with the institution. The buildings, Barnes Hall, Boardman Hall, the Library, which constitute the Romanesque group, do not attain the full effect of the Richardsonian version of the Southern French Romanesque in the hands of the original importer at his best; but neither do they exhibit that exaggeration which was the defect of his unusual artistic qualities, nor have they the exotic air which always attended his works. The tremendous exaggeration by Richardson of his structural features did not interfere with their vernacularity. It was rather in the decorative detail that the foreignness appeared. The exaggeration was much diminished in the Romanesque buildings of Cornell, and the conditions forbade any extensive use of carved ornament. What there is, as in the porch of Boardman Hall, belongs rather to the Western Romanesque which subsequently efflorescd into Gothic than of the Eastern which is Byzantine and in which Richardson sought his decorative motives.

The tower of the Library may, indeed, have been inspired by that of the City Hall in Albany or by that of the Court House at Pittsburgh. And, upon the whole, the simple and monochromatic buildings of the Romanesque group sacrifice nothing, although the effective saddle-backed tower of Barnes Hall owes nothing, to the preservation of their historical "style." They are constructed in straightforward satisfaction of their practical requirements, put together with a sense of architectural effect which is never allowed to come into conflict with the utilitarian reasons of their being, and they thus retain much of the "home made" and untutored aspect which, given artistic sense, is always an additional attraction. The effect of the group will be much enhanced when a contemplated archway and bridge is completed between the Library and Boardman Hall. All these buildings are fortunately placed with reference to one another, and each is so detached as to conduce to its effective visibility.

Nobody would think of calling Goldwin Smith Hall vernacular or homely in its expression. And yet it would have had such an aspect if it had been left alone, or rather had been developed on its own lines. For here the classic feature which gives the air of factitiousness to the entire structure, the tetrastyle portico in Roman Doric, contradicts not only the surroundings but the building itself to which it is so extraneous an appendage. Nothing could be less like formal classic than the mass of the building. If the roof-windows, here mere holes cut in the roof and merely glazed with inserted skylights, had received the architectural treatment for which they loudly call in the protective and umbrageous dormers which would comport with the umbrageous projection of the eaves, it would be even more visible how irrelevant and impertinent a formal classic portico was to so very unclassical a building.

In fact, the treatment indicated and partly carried out in Goldwin Smith Hall is that which has been adopted for the State College of Agriculture. The endowment of Cornell proceeds only in part from the private munificence of Ezra Cornell. It proceeds also from the land allotted to the State of New York under an act of Congress which granted such lands for the teaching of agriculture and the mechanic arts. This fund, in spite of the contention that it should be divided and frittered away, was secured to Cornell by the persistence of its founder, aided, or rather instigated, by its first president, Andrew D. White, then a member of the State legislature, who stubbornly resisted the division, and who now, from his residence on the campus, the seat of his honored retirement, is able to see the great results of his foresight and resolution, and to congratulate himself upon them. One result of the conjoining of public and private funds in the endowment of Cornell has been that the State maintains certain institutions of its own in conjunction with the university, and provides for housing them. It was thus that the Veterinary College came to be designed by an architect chosen by the State, and the Agricultural College designed by the State architect. There is nothing cloistral about either of these edifices, as indeed, by reason of the absence we have noted of provision for residence on the campus for any considerable part of the student body, there is very little of cloistrality in the architecture of Cornell. That is the chief of its defects. The Veterinary College is an edifice which might serve any one of many purposes with efficiency and dignity, but which has nothing of specifically collegiate. The College of Agriculture might be a summer hotel with its appended cottages. They form a sprightly group with their lively coloring and their diversified forms, which are, all the same, consistent as well as expressive. The roof-treatment is the expression of what was suppressed in Goldwin Smith Hall, in deference presumably to the portico which would have looked still more incongruous if the indications elsewhere afforded by the facts of the building had been developed in its architecture. It is to be noted in Cornell that the great spaciousness of the campus and the fact that most of it was heavily wooded when

the university began its building made it unusually easy to detach the various groups of buildings so that each group could be seen by itself. One of the chief incentives to unity of style throughout was thus removed; and, indeed, various as have been the manners of building employed, the only real discord between any of the principal buildings and its immediate surroundings is that made by the misplaced classic of Goldwin Smith Hall. Elsewhere, the plantation or rather the deforestation has been so skilfully done as to secure for almost every group or building its most effective aspect. The trees are an important factor in the architecture. And one is compelled to note the horticulture with as much pleasure as the arboriculture. It would be hard to name another American campus or, for that matter, an American "place" of any kind in which the gardening has been more admirably united with the architecture or in which, upon the whole, art has better seconded nature. The wonderful luck of the university in finding such a site has been attended and followed by an equal good fortune in its development. When the domestic element comes to be added to the architecture, the idea of an American university will be realized on this hill more completely than almost anywhere else; and, to realize it there, much less than usual will be required in the way of demolition.



INTERIOR OF CHAPEL, CORNELL UNIVERSITY.
Ithaca, N. Y. Chas. Babcock, Arch't.

SYRACUSE UNIVERSITY, (1870)

THE YOUNGEST university in the State started with a considerable architectural advantage by the fact of its date. Not that 1870 was what the Germans call a "flower-time" for architecture, but in fact the building of the university did not begin for some years afterwards, and when the aesthetic movement induced by the Centennial Exposition at Philadelphia had begun to take effect. The site acquired for the university was perhaps the best and most commanding that Syracuse afforded, an elevated tract of a hundred acres at the edge of the city.

Here was ample room to lay out a collection of buildings which should have an effect of unity in the aggregate, together with whatever of variety their varying purposes might invite or permit in detail. And seemingly there has been enough money spent on buildings to execute such a scheme handsomely and impressively. The actual result is simply deplorable in the crudity of the parts and the absence of anything that can be decently called a whole.

Syracuse is a particularly unfortunate city in its architecture. Despite its comparative antiquity, for its growth began immediately upon the completion of the Erie Canal, it is as raw in its building as the newest "boom town" of the furthest West. One oasis there is in the residential quarter, Fayette Park, of which the building apparently dates from the thirties, for the familiar and decorous forms of the Greek Revival constitute the architecture of its bordering houses. In the business quarter, rather curiously, the few examples of competency and study and restraint, of which the most noteworthy is a savings bank, are examples of the Gothic Revival, and all seemingly from the same hand. There is a new skyscraping hotel, which is indistinguishable architecturally from any one of a dozen like it, in any one of half a dozen cities very much larger than Syracuse. But the rule is of the hasty, reckless and unstudied compilation of familiar forms which mark the trail of the "artchitect." In no city more than in this would the thoughtful and restrained work of a competent designer have been more exemplary and conspicuous, if such a designer had been employed to design the buildings of the university.

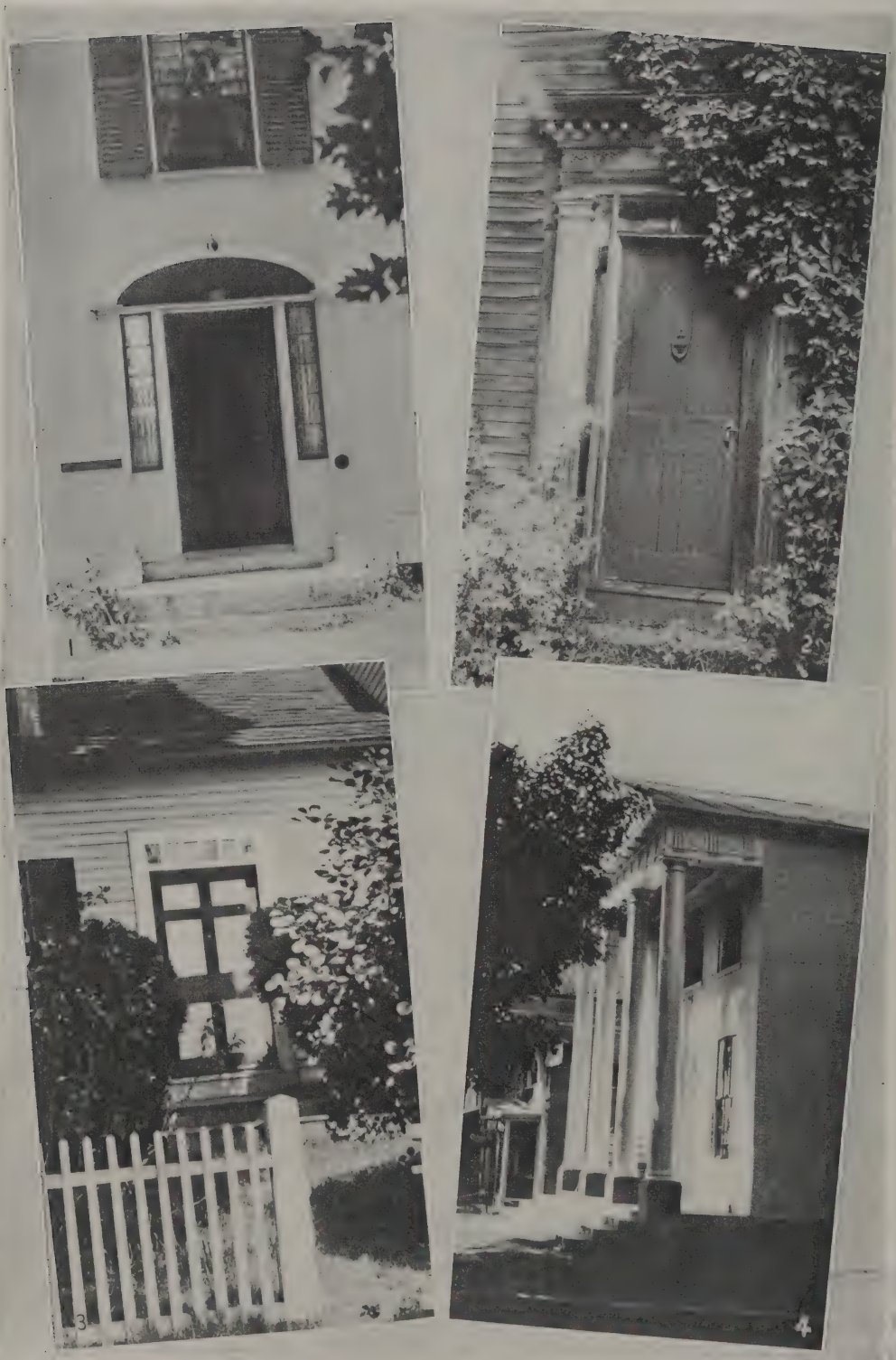
"Instead of which," alas, the architecture of the university is of a piece with the architecture of the city, if that expression does not imply a homogeneousness which belongs to neither. An "artchitect" or a succession of "artchitects" has been at work on the campus as in the town—the same crudity, the same thoughtlessness, the same illiteracy. There is not a trace of a general plan. The disposition of the buildings in relation to one another is as higgledy-piggledy as the design of each considered by itself. One attempt at a grouping, indeed, there is. The flanking buildings of the Carnegie Library are counterparts of one another in form, and this is so far commendable, even though the repeated design be atrocious. But the intention of uniformity has been baffled even here by the diversity in the tint of the yellow brick of which the two are composed, a diversity calculated to set the teeth of the sensitive on edge. There is not enough difference to be worth noting among the several buildings, except that the eldest are the least offensive. What are apparently the oldest of all attain the comparative felicity of the buildings of the university of Rochester in that there is nothing to say about them. The Hall of Languages and the College of Applied Science are the sincere efforts of an incompetent designer to answer a practical purpose and as such are almost immune from criticism. They have not the outrageous self-complacency and aggressiveness of such erections as the Natural History Building, of which it is so clear that the author has never been "forewarned," with Emerson, "that the vice of the times and the country is an excessive pretension." Curiously, in view of what we have been noting about the street architecture of Syracuse, perhaps the very worst of all, in its random aggregation of unstudied forms and features, is a Gothic building, though its author might prefer to call

it Romanesque; and this building, Crouse Hall yclept, is, most sadly and strangely, the "College of Fine Arts." There is, it seems, a course of architecture at Syracuse, which will fail of its purpose unless it inculcates upon its students the primary necessity of refraining from doing anything like the buildings of the campus.

It were a mockery of architecture to illustrate these things. On the other hand, there are some dormitories belonging to the university, but off the campus, and which so do not come into "the picture" in which "the municipal character of the site" is recognized by making them merely city apartment houses, without a suggestion of collegiate character, which are nevertheless decent and seemly apartment houses, and in gratifying contrast to the pretention and vulgarity of the buildings on the campus. And there is another building behind the campus, and which thus does not come into the general view of the campus, which is of positive architectural interest. This is the new and enormous stadium, a piece of what one is inclined to call artistic engineering rather than scholastic architecture, being a construction in reinforced concrete, of which the features, and especially the chief feature, the main entrance, are a particularly straightforward and expressive treatment of the material and attain a large and impressive picturesqueness. It is out of the class of the other architecture, being the only one that is really worth looking at of all the buildings of the university.



THE STADIUM, SYRACUSE UNIVERSITY, SYRACUSE, N. Y.



(See Captions on opposite page.)

SOME CENTURY-OLD DOORWAYS IN RURAL NEW ENGLAND

PHOTOS BY A·C·BYNE

1.—Extreme simplicity wherein detail plays no part, but where the delicate reveal outlining the opening, and the beautiful ellipsoidal curve above the wooden fan, completely satisfy the eye. The house is in Litchfield and was probably built about 1825.

2.—As architectural an example as Massachusetts can boast of, but unfortunately now falling to ruin. In proportion and in well executed detail it is beyond criticism and its honest iron hardware is most enviable. It is the side entrance to the Frary House, built in Deerfield before 1698.

3.—The attractiveness of this simple doorway is secured by nothing more than accentuating its admirably proportioned panels by the naive expedient of painting rails and stiles green. It is the only adornment to a simple farmhouse, but no passer-by ever fails to stop and admire it. Doorway and box hedge are nearly 200 years old.

4.—The dignified front of the little bank of Litchfield, recently redeemed by being painted white. It is simply a matter of four well-proportioned columns, a good Doric frieze, and an excellent arched doorway.



A Deerfield example that is a literal copy in wood of a Georgian stone doorway. Made before Colonial Woodworkers had learned the more graceful and more delicate possibilities of their material; in fact it is early enough to still show a trace of Gothic feeling in the lower panels. It is interpreted with as much naivety and innocence of classic proportions as was its prototype interpreted from the Italian Renaissance. Although of the same date as the house, the door was not built *in situ* but was ordered separately from some skilled workman and set up intact in the opening left for it.



One of the most extraordinary things about this excellent piece of work is that it was found in a very small unknown Connecticut town called Bethany. The carved frieze over the arch is unique, in no sense typical of Colonial. Cornice and carved panels of the soffit of the hood are well executed as to suggest that the coarser boxed posts of the porch probably replace original columns. The Palladian motif above the door is full of quality.



An unexcelled end treatment of a house and incidently of a doorway. It is in Litchfield and tradition has it that its owner, before building it, had visited Mt. Vernon. Vignola has been absolutely disregarded in proportioning the columns and the resulting delicacy is peculiarly appropriate to wood. The other end of the house has the same motif.



An ambitious Deerfield door which claims to have been built in 1750, the same year as the house, but is probably several decades later. It is a wooden copy of Georgian stone work even to the voussoirs. The broken pediment here used, became later a great favorite with Colonial builders and was much improved upon.



An unpretentious flat doorway on a Deerfield house. Its lines throughout, even to the leaded glass of the fan, are most pleasing; but its distinguishing feature is the engaged double colonnette each side of the door, with its two members egg-shaped, not round.



A doorway whose every detail is admirable; yet whose most salient appeal is the perfect relationship it maintains with the columnar portico beyond. This fine old Litchfield house, built in 1792, is unfortunately being allowed to fall into ruin.



An example of great delicacy whose spindle columns, by being used in pairs, are made to seem adequate for their work. The hood is so well done that it is a pity the door and side lights are not a more integral part of the whole composition.



A 1770 entrance in Deerfield. The very extenuated doorway would appear less so if the spandrels over the arch had been painted white instead of dark, as no doubt they were originally. It is interesting to note that even in this unpretentious doorway, the pilasters have a most subtle entasis.

EARLY AMERICAN CHVRCHES

BVRTON PARISH GVILFORD



BENNINGTON & AVGVSTA

BY AYMAR EMBVRY II

WHAT WE ARE accustomed to call Colonial architecture in this country did not, of course, terminate with the founding of the nation, and the term is generally construed to include such work done during the early years of the nation as was a continuation in spirit of the true Colonial. Some effort has been made to denominate this as Georgian, a term which though chronologically correct, is hardly so historically, since while it is perfectly true that the early American architecture was derived from the English Renaissance, as the English was in its turn derived from the Italian, its development was not identical with that in England, but was in character truly national. Terminology is always a matter for open discussion, and if in this presentation of the American churches phrases are used rather in their popular than in their technical sense, it is for the sake of clarity. Nor will any attempt be made to divide those churches of the strictly Colonial period and of Renaissance architecture from later churches of more or less Neo-Classic type.

Architecture within the present borders of the United States during the Colonial period was of a very high plane, and this in spite of the fact that Renaissance architecture throughout the world was in its decadence. It was a decadence, however, unique in that it was marked not by the profuse and illogical use of ornament, and by forms gross and unnatural, but by an extreme delicacy and refinement of proportions, attenuation of the various members and a beautiful and logical, though sparing, use of ornament. The style was, of course, an outgrowth of a similar movement in England, which there culminated in the exquisite detail of the Adam Brothers; here, probably because of the lack either of concrete examples or graphic illustrations, its development was along more spontaneous and original lines than those of Europe, and at the very end it was infused with fresh inspiration from the revival of interest in the pure classic forms, first of the Roman type and then of the Greek. Since the new blood, thus introduced, was that of the parent school from which the Renaissance architecture itself was derived, the character of the Colonial work was unchanged; it was merely simplified and strengthened, without losing the airy and graceful proportions and naive detail which were its salient characteristics.

The memorials of this architecture are fast passing away, either because their sites are commercially necessary, or because of their perishable materials, but during the last few years a deep and sincere interest has endeavored to preserve at least the memory of its more interesting monuments. Frank E. Wallis has collected in his two volumes, "Colonial Architecture in New England" and "Colonial Architecture in Maryland and Virginia," a number of the more noteworthy examples, especially of residences, while the magnificent "Georgian Period" has included in its compilation a great mass of material from all portions of the United States. These, of course, are but two of many collections of the Colonial work, but strangely enough none hitherto published has separated out for comparison any particular type of building, and none has even attempted to fully cover the whole field.

Unquestionably the most interesting and characteristic of the structures of the period (with some few isolated exceptions) were the churches, many of which are almost unknown outside of their own

localities, and many of which are worthy of preservation, not alone because of their intrinsic beauty, but because they constitute such a worthy series of examples to present-day designers. It has been my aim during the past two or three years to collect photographs of all the better churches of Colonial or Neo-Classic design which seemed to me to possess marked merit, and to cover in this series as nearly as possible all portions of the United States. I have thought it best to exclude those sporadic examples of Gothic which are occasionally to be found and which curiously enough are the work of the same architects who designed the Colonial churches, and with these I have not hesitated to omit from illustration churches whose architecture was uninteresting or uninstructive, no matter what the historical associations might be; and while the date, 1820, has been loosely set as the later limit for the building of the churches illustrated, occasional ones erected after that time in which the full spirit of Colonial work survives will be included.

I have endeavored to discover in regard to each church such authentic incidents in its history as may be significant, not alone in their bearing on American design, but also on American social life, and I have endeavored especially to search out, sometimes with complete success, and sometimes with none at all, the genesis of the designs of the various churches with the names of their designers and their technical training.

There will be published from month to month in this magazine photographs of the interiors and exteriors of several churches, and historical data pertaining to them without attempting to separate them into kindred groups either by period or locality. It may be as well to here add a few words of generalized statement in this respect; in the first place, the materials are alike in the same portions of the country, while the quality of design varies with the period. This is only what might be expected, but we find that certain portions of the country are far more prolific in buildings of enduring materials and worth of design than others. Of them all it can be fairly said that the Middle States have the best examples; New York, Philadelphia, Newark and New Haven have each a group of masonry structures of interesting and beautiful detail, while in New England, outside of Boston, the materials are almost invariably wood, and the real design was confined to a decorative treatment of the entrance front and the tower. In the South, while the majority of the buildings were erected of brick, for the most part but little attention was paid even to the entrance and towers; and in the Dutch settlements around New York coexistant with pure Colonial architecture we find traces of a strong survival of Gothic sentiment.

The four examples illustrated in this first article are far separated, both by time and space, and while each is agreeable in itself they illustrate the wide latitude in character between the various American buildings.

BRUTON PARISH CHURCH

Bruton Parish Church at Williamsburg, Virginia, is an excellent example of the vicissitudes through which most American Anglican churches have passed. The parish resulted from the consolidation of three of the oldest parishes in Virginia, originally known as Middle Plantation, Harup and Marston. Its present name, "Bruton," was a mark of respect to one of its early benefactors, a certain Sir Thos. Ludwell, whose birthplace was Bruton, in Somerset County, England. The present building was the third of a series of churches erected on the same location after the founding of the parish in about 1674, for the removal of the Colonial capitol of Virginia to Williamsburg in 1699, and the founding of the College of William and Mary in 1693 necessitated the construction of a larger

edifice, and some of the furnishings of the older churches were incorporated into the structure. Completed in 1715, it was in its time a sort of State church, since the Church of England was in Virginia still the established church, and the State authorities were instrumental in its construction. Plans were furnished by the then Governor, Alexander Spotswood, who proposed that the vestry should build the two ends of the church and promised that the Government "would take care of the wings and intervening part." The House of Burgesses in addition said that they "would appropriate a sufficient sum of money for building pews for the Governor, Council and House of Burgesses," and appointed a committee to co-operate with the vestry in its construction. The land for the church and the churchyard surrounding it, with twenty pounds toward its construction, was given by Colonel John Page, who was allowed to put up a pew in the chancel, and Governor Spotswood constructed twenty-two feet of the nave at his own expense, while the wings and crossing were as proposed built by the House of Burgesses. It seems an interesting side light on the regard in which plans were held that the House of Burgesses apparently arbitrarily limited the transepts to nineteen feet projection. The first services in the present structure were held in 1715, and that it was erected on the site of the previous church was determined by the discovery of an old cornerstone bearing the following inscription: "November ye 29th 1683: Whereas ye Brick Church at Middle Plantation is now finished, It is ordered that all ye inhabitants of ye said Parish do for the future repair thither to hear Divine Service and ye Word of God preached; and that Mr. Rowland Jones, Minister, do dedicate ye said Church, ye sixth of January next, being ye Epiphany." The church, as originally completed, was without the present spire, which was constructed in 1769; and the wings were at the same time reduced from nineteen feet projection to fourteen and a half feet; exclusive of these the size of the church is twenty-eight by seventy-five feet. In 1839 the pulpit was removed and the interior of the church was divided up to form a Sunday school, but in 1905 the old pulpit and pews were replaced in their former positions, and at that time, also, the canopy, with its velvet curtain embroidered with the name of Alexander Spotswood, was unearthed and restored to its position over the Governor's pew.

The historical associations of the church, because of its position at the Colonial capitol of Virginia, are many. The original bell was presented by Queen Anne, although the present one was given by a member of the parish in 1761; the Bible now used was given by Edward VII., and the lectern by President Roosevelt at the time of the restoration of the church, in memory of the three hundredth anniversary of the establishment of the English church in America. Among the members of the church were many of the men most famous in the early days of the colony: Lord Botetourt, Lord Dunmore and others of the Royal Governors worshipped here, as did the Lees, Peyton Randolph, Patrick Henry and George Washington; while during the War of the Rebellion the church was used as a hospital.

As regards the exterior the architecture is of the typical Virginia type: brick laid in Flemish bond, a cornice greatly reduced from the usual Colonial pattern, and the tower somewhat low and heavy; while the interior, simple as it is, is one of the most attractive in America. The details of the woodwork, of the pews with their brass name-plates, of the canopies over the governor's pew and pulpit, and of the pulpit itself, are perfect examples of Colonial quality; while the apparently unintentional contrast between the simple white walls and the rich colors of the woodwork and hangings is far better than the stencil patterns of Greek design commonly employed to decorate the old American churches.



EXTERIOR OF BURTON PARISH CHURCH. WILLIAMSBURG, VA.



INTERIOR OF BURTON PARISH CHURCH. WILLIAMSBURG, VA.

FIRST CONGREGATIONAL CHURCH,

GUILFORD, CONN.

THE PRESENT CHURCH at Guilford was the third erected to house its congregation, and its construction arose from the appointing of a committee to inspect the former church and to report whether it was expedient or not to repair and paint it.

The usual old fogies with their line of talk about the good old times were no more absent from that church committee than from those of our day, as is pretty well proved by the preamble to the subscription paper, which recites that "the Meetinghouse of the first ecclesiastical society in Guilford has been built 115 years and has become much decayed and is far from being comfortable in its shattered condition" and that "our fathers within seventy years from the first settlement of the Town with much less means than we possess, with a spirit which did them much honor, erected the present house, which they determined should be, and which was, inferior to none in the State." It was finally decided on February 4, 1829, by the Society of the church to build a new meeting house after a subscription committee had found that the parish would back their sentiment with their purses.

The difference in the methods of church government in the established church in Virginia and the fee churches in New England is nowhere better illustrated than by a comparison of the ways in which the money for this and Bruton church was gathered. In place of state construction or donations by officially prominent members as in the Bruton church, all the members of the church who could subscribe were at liberty to receive pews, or "slips," as they were then called, in proportion to the amount of their subscription. This proposition did not meet with entire favor, some of the members being in favor of building the church by tax and seating the congregation by age as had previously been the custom, but was finally adopted. The contract to build the church was let to Ira Atwater and Wilson Booth of New Haven for $6,500, and the size of the church was fixed at sixty feet wide and eighty feet long. The portico at the front projected six feet, and, with this addition and the tower, the total cost of the church was about $7,400. The pews were held by the original purchasers, and the church was supported by a tax assessment on all its members until 1850, when the members of the society owning pews gave them to the church by a joint deed, and the balance of the pews owned by heirs of the original owners, no longer members of the society, were purchased.

The interior has remained substantially unaltered, up to the present date, except that the original galleries were lowered slightly, the organs built and the interior of the church frescoed as shown in the photograph. The origin of the design of this church from the information which I have at hand can only be conjectural; judging from the methods employed in other Connecticut churches, the size of the church was fixed by vote of the congregation; its builder had no drawings to guide him, but was governed by instructions to follow certain features of other churches fancied by the congregation. Certain points of similarity between the design of this church and that of the Center Church of New Haven, and the fact that its builders come from that town, make it seem probable that the earlier New Haven church was taken as a model and was followed as far as the difference in materials and cost could permit.



Photo by F. D. Burt.

INTERIOR OF FIRST CONGREGATIONAL CHURCH.
GUILFORD, CONN.



Photo by W. E. Agnew.

EXTERIOR OF FIRST CONGREGATIONAL CHURCH. GUILFORD, CONN.

THE FIRST CONGREGATIONAL CHURCH

BENNINGTON, VT.

THE PRESENT BUILDING was dedicated New Year's Day, 1806, and the origin of the design is unknown. It is, however, probably one of the early New England churches, copied in a general way from some previous church, the one in question in this case appearing to be Old South at Boston with the spire modified. The interior has been somewhat altered, the alterations comprising, I understand, the reredos (if a Congregational church can be said to have such an article) and the arrangement of the pews, which were formerly of the old-fashioned square variety. The details of the exterior are of especial charm, and the design of the belfry and doorways suggest that they were copied from "Asher Benjamin's Country Carpenter's Assistant," a book which was the Vignola of its day.

ST. PAUL'S CHURCH

AUGUSTA, GA.

THE ORIGINAL SETTLEMENT at Augusta was a trading post, established in 1736 by order of General Oglethorpe, at which date the town was laid out, and a fort built on the bluff overlooking the Savannah River and was named "Fort Augusta," in honor of the mother of George the Third. The first church erected there was built in 1750 opposite one of the curtains of the fort and near enough to be protected by its guns. During the Revolutionary War, Fort Augusta was three times taken and retaken, and the old church was first appropriated by the Americans as a barracks, and again by the British for other military purposes. During the siege of this fort in 1781 by the Americans under "Lighthorse Harry" Lee the old churchyard became a battlefield, and the church was practically destroyed by an American cannon mounted on a log tower nearby. On the site of the original church the second St. Paul's church was built in 1786, and was succeeded by the present church, built in 1819, at a cost of $30,000. Of the interior it can only be said that a small part of the original work remains, the wooden ceiling, the chancel, doorways and the organ being all restorations or modifications necessitated by severe earthquakes which almost destroyed the building.

The most interesting fact connected with the history of the present structure is that one of its pastors was Bishop Leonidas Polk, perhaps better known as Lieutenant General Leonidas Polk of the Confederate army, who is here buried. During the last few years members of the parish and its present rector have done much toward unearthing the early history of the parish as a whole, but of the designer of the present church they have not a word to say. It is one of the earliest of the churches in which the Greek revival entered; and, while the order is Greek, the tower is of pure Colonial design.



Photo by F. D. Burt.

EXTERIOR OF FIRST CONGREGATIONAL CHURCH. BENNINGTON, VERMONT.



Photo by F. D. Burt.

INTERIOR OF FIRST CONGREGATIONAL CHURCH. BENNINGTON, VERMONT.

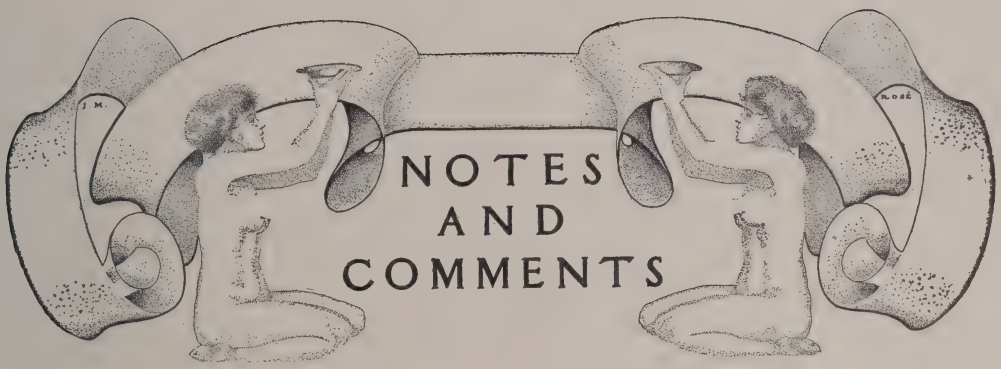


EXTERIOR OF ST. PAUL'S CHURCH. AUGUSTA, GEORGIA.



INTERIOR OF ST. PAUL'S CHURCH. AUGUSTA, GEORGIA.

PUBLIC



NOTES AND COMMENTS

A TRIBUTE THAT TOUCHED.

From Harrisburg have come very glowing accounts of the ceremony at which the George Grey Barnard groups of capitol statuary were turned over this fall to the State of Pennsylvania. Whatever may be thought of the elaborate symbolism of these groups, of the attempt to crowd such a multitude of abstract ideas, however beautiful, moral and uplifting, into concrete form, there is enough of appeal in the separate figures of the groups to affect one strongly—even though the full scope of the allegory be not grasped. And certainly the ceremony seems not to have wanted poetic features, in harmony with the sculpture. The correspondent of the Philadelphia North American describes it as a "tribute to true genius, so fittingly planned and carried out and so faultlessly framed by nature that it seemed almost a prelude to that sublime vision which had stirred the sculptor's soul to light with joyous wonder the faces of the Adam and Eve of the Future—a vision of the vast possibilities of Labor and Love." Through it all "the stocky little" sculptor sat with his head bowed in his hands, "half overcome by such happiness as may be known only by those who have stumbled upward through the shadows into the sunlight of triumph." It was a fine touch—however the circumstance may have happened—that the only extraneous object to distract attention from the sculptures was a single wreath to which was attached a card with these words: "In recognition of the conception, beauty of design, skill of workmanship and wealth of meaning embodied in 'Labor and Love,' with its allied group, this laurel wreath is lovingly laid at the feet of these statues by the parents of the sculptor, Joseph H. Barnard and Martha G. Barnard."

NEW LECTURE COURSES.

Announcements have come to hand within the last few weeks of three elaborate lecture courses on city planning—all by architects. In New York, George B. Ford has started a course of fifteen lectures at Columbia University,—one a week, on Wednesday afternoons. While the public may attend, and there is no entrance examination, for students the course will be credited toward the Master's degree, and toward the degree and diploma in architecture. In England, through the generosity of George Cadbury, of Bournville fame, a lectureship in town planning has been established this fall at the University of Birmingham, with Raymond Unwin as lecturer. Newspaper accounts of the first lecture of the course describe a brilliant audience, presided over by Sir Oliver Lodge and including the Lord Mayor. The lecturer expressed the hope that the course might be of value to "many who would never attempt the practice of town-planning: to the architect, that he might realize his dependence on the engineer and surveyor, and in the design of his building might consider the total effect of the town as more important than the individual prominence of his own building; to the engineer, that he might realize the intimate connection between all his work and the activities and life of the people, and that he might appreciate the importance and function of the designer to give the final perfection of beautiful form to his work; to the student of social science, that he might realize how the life of the community and the form of its city reacted one upon the other."

And finally, from the University of Liverpool's School of Architecture, has come a small pamphlet containing the syllabi of the

various lecture courses given there this year in the department of civic design. Professors Adshead and Abercrombie discuss town planning in a series of twenty lectures, extending through two terms. In nine lectures, stretched through two terms, three other men consider civic engineering and hygiene. To civic law six lectures are devoted. Courses D. and E., by Professor Adshead, take up civic architecture and civic decoration, in ten lectures each; and for Course F., on parks and gardens, Thomas H. Mawson is the lecturer. The headings of the course in civic architecture are perhaps of most interest. In the first lecture there is discussed the dependence of town planning upon artistic and aesthetic considerations—its barrenness if thought of from only the utilitarian standpoint. Lecture two deals with the expression of character and style in civic design—the ultimate crystallization of character into style, and the influence of tradition. Lecture three is on composition; four, on color and materials; five, on trees and verdure, also on monuments and non-utilitarian furnishings generally. Lecture six takes up the planning of a residential district from the aesthetic standpoint, and seven the formal planning of an area. The eighth lecture is devoted to civic centers and open spaces; the ninth to different kinds of streets; and the last to a historical review of town planning systems—especially to "the modern romantic movement in Germany and the classical movement in America."

MANLY REPENTANCE

A note in this department last winter described the white glazed building that had been erected in Chester, England, on one of the four original Roman cross roads which still preserve their "Rows." Attention had been called to the matter by Town Planning Review's severe arraignment of the lacking sense of propriety which had permitted the garish obtrusiveness of the glistening white material with its gilded carving amid the mellowed brick and toned timber and plaster of the eighteenth century. An attempt had been made, but unsuccessfully, to lessen the incongruity by continuing across the first floor of this building the arcaded walk that constitutes the historic "Rows." Very remarkably, and encouragingly, the arraignment of the Town Planning Review, the sturdy protest of the Archaeological Society and the strong disapproval of Chester citizens had a prompt effect. Within a few months the Duke of Westminster, to whom the building belonged, had the whole front stripped off, and a new façade of half-timber work constructed. It was a dramatic episode, that can not fail to teach a lesson to many other proprietors, especially in England where the prominence of the repentant offender must take it doubly striking. We need a few such episodes in the United States.

M. I. T'S. NEW SITE.

Of much more than local interest is the selection of the great tract of vacant land on the Charles River Esplanade, Cambridge, east from Massachusetts Avenue and Harvard Bridge, as the site of the new buildings of the Massachusetts Institute of Technology. On this tract, larger than Boston Common, with a superb expanse of living waters as its base, there is to be developed within the next few years an educational plant representing more than $2,000,000 of expenditure. That in the designing of such a plant on such a site the architectural opportunity—and obligation—will be conscientiously considered, is to be expected. But of equal interest with the beauty or impressiveness of the picture to be here created is the contribution which the group will make to the beauty of the Basin itself, in the enhancement of the latter's setting. Indeed, the choice of this site by the trustees of the Massachusetts Tech. creates one of the most noteworthy and interesting of recent architectural opportunities.

From a practical standpoint, also, the choice seems to have been well made. With the completion of the new subway to Cambridge, the institution will be brought very close in time to both Boston and Harvard. It is about midway on the direct surface car line connecting the old site on Boylston Street, where the administration buildng will be for a time at least retained, with Harvard University; and thus it has the advantages of both isolation and propinquity.

Naturally no details as to architectural plans have been yet given out, if indeed any details have been decided upon. It may be assumed that the instructors in its own department of architecture will insist upon adherence to the highest ideals, and will give to the problem peculiarly painstaking and loving study. One suggestion which has been made is that it may prove possible to

incorporate in the design a reproduction of the "Boston Stump," that famous tower of the Church of St. Botolph in old Boston, England. The original is 280 feet high, so it may be that, if this should be made a feature, some private gift will have to be made specifically for that purpose. One hesitates, too, over the planning of so large and conspicuous a group of structures to suit a readymade tower, however fine that be, or however interesting historically or sentimentally. But no doubt we may safely leave the planning of the buildings to the men who had the vision to choose such a site—until, at least, those plans are officially announced.

NOTES ON GERMAN ARCHITECTURE.

Some interesting notes on recent German architecture are contributed by W. H. Seth Smith, F. R. I. B. A., to the English "Garden Cities and Town Planning Magazine." He notes that recent art history in Germany has been much concerned during the last fifteen years or so with a "steadily rising movement known as 'secessionist' against purely traditional and conventional rules of art." This has been not less true in literature, painting and sculpture than in architecture. Coming to the examples which he observed during a short trip, he cites "a new church just completed in Ulm, where every feature exhibits an impatience with academic design, a thoughtful optimism, and courage in the adoption of new forms suited for new materials, such as ferro-concrete, and where the treatment, both as to design and texture of surface, is in a fresh and characteristic style." He adds: "The same influence was evident everywhere. It is not too much to say that all the architects we met, practicing officially or independently, expressed, both in their work and in their conversation, their adhesion to the secessionist ideal of thoughtful and free design, while emphatically lamenting and condemning its abuses." He commends especially the big Tietz building in Düsseldorf—"the strong vertical lines carried boldly through all the stories are very picturesque; in short, one has here a happy combination of Gothic and Renaissance principles, resulting in the dignity and refinement required in street architecture." He says, however: "The center of this free art movement is Munich, which has the best school of architecture in Germany. . . . Cologne, both as to ancient and modern work, is most interesting. . . . In Frankfort and Stuttgart there appeared to be less of this advanced work, but in both these places and at Ulm the new work to the Town Halls was carefully studied and much appreciated." Of course he raves over Rothenburg—"there is not a single discordant note struck in the architectural composition of this wonderful place. Even Nuremberg suffers severely in comparison and should be visited before and not after Rothenburg." Of the other towns, he considered Stuttgart as "beyond doubt" the most beautiful. He observes, also, speaking generally, that "the reaction against academic architecture, whatever its influence may be on monumental architecture, is certainly conducive to the simple and unaffected treatment of the dwellings of the poorer classes. In France the exclusive teaching of Renaissance in the schools has had a most disastrous effect on the small house." Yet even in Germany he rarely saw, he says, colonies of small houses which displayed an architectural treatment "at all to be compared in merit" with that of the Hampstead Garden Suburb in England. But he thought the cottages generally better built, owing to the comparative severity of the German winter. Bavaria he speaks of as "the land of stucco facings. Everywhere from medieval times to our own we see this material, used over rubble dressed with free stone, even in the public buildings. This stucco work is doubtless the prototype of the almost universal rough-cast as applied to middle-class and workers' dwellings, and nothing we saw looked half so well when broadly used in combination with red tiled roofs."

TO PLAN OTTAWA.

That Ottawa, as the capital of the Dominion of Canada, should be planned with the degree of care which has been given to the planning of Washington, is the plea of the Ontario Association of Architects. In a series of strong resolutions, the association expresses its "appreciation of the fact that measures are being taken to materially add to the dignity and beauty of Ottawa;" but it submits that, "in view of the criticisms of certain eminent landscape architects and town-planners who have studied the question recently, it is very necessary that some system should be adopted for the co-ordination of the several works in progress and for the planning of future works as parts of a harmonious whole." It expreses the belief that much which has been done will have to be undone, that there has been striving for

effect by over-elaboration of detail and "the use of a quantity of meretricious ornament;" and it "would respectfully urge upon the Government the appointment of an advisory commission of architects (nominated by the Council of the Royal Architectural Institute), which would study the question from all points of view and particularly in regard to future needs." It adds: "The association would point out the success which attended the appointment of such a commission at Washington, D. C. . . . The greatest heritage that can be handed down to future Ottawa is a well planned city."

PANAMA EXPOSITION IDEALS.

Willis Polk, W. B. Faville and Clarence R. Ward have been appointed an architectural council to supervise the designs for the Panama-Pacific Exposition in San Francisco. The choice seems to have been well made. Polk was with D. H. Burnham for some years and was one of his collaborators in making the San Francisco plan; Faville was in McKim, Mead & White's office in his early days; and Ward is a Western product. All three men have made good with their own work.

ENCOURAGING WORDS.

In a recent address at Washington, on "The Hope of Art in America," Ambassador Bryce said: "The chief thing is that the people should learn to love beauty. . . . One of the simplest and directest ways of cultivating a taste for beauty is by making the cities beautiful, not only by erecting fine buildings but by giving them a fine setting in natural surroundings. The particular desire to associate the beauties of buildings with the beauties of nature in parks and streets is one of the things in which the people of the United States seem to be setting a model to the world. We in Europe admire what you are doing. Most of our countries are behind you in these matters, but we are stimulated by you to do the best we can, and we heartily congratulate you. It seems to me that you have been setting an example to the world, and you are making Europeans hopeful for the future of art in this country."

AN IRISH COMPETITION.

A very interesting architectural competition which has been decided in Ireland, was for the extension of the Queen's University of Belfast. The conditions were prepared under the advice of Sir Aston Webb, R. A., and "The Building News" says that with him as assessor, a design has been obtained which is almost ideal in successfully overcoming the various difficulties involved. An interesting feature of the competition and its conditions was that in addition to the "schedule of accommodation," the conditions, while leaving it open to architects "to suggest any other sites that they may consider preferable," indicated on the accompanying plans the views of the Senate as to the location of the "various buildings." The fact that out of the fifty-seven designs submitted only a very few show any radical deviation from the suggested positions, induces the reflection that it is probably inadvisable thus to tacitly hamper architects and destroy their initiative by the fear that if they venture to disregard the suggestions of the conditions their chances of success will be meagre. It is interesting, however, to note that the design placed first does depart entirely from the suggestions of the Senate. The successful competitor is W. H. Lynn, and a further interesting fact is that as much as sixty-one years ago he was connected with the architecture of the Queen's University in Belfast. At that time he was serving his articles with the late Sir Charles Lanyon, who was engaged on the drawings of the original buildings. During their erection Mr. Lynn acted as clerk of works. Later becoming a partner of Sir Charles Lanyon, he personally designed and superintended the erection of the library building, and now, a half century later, prepares the premiated design for the University's extension. His main idea is described as the "concentration of the buildings, rather than their dispersal." Sir Aston Webb speaks of the scheme as "a very masterly one."

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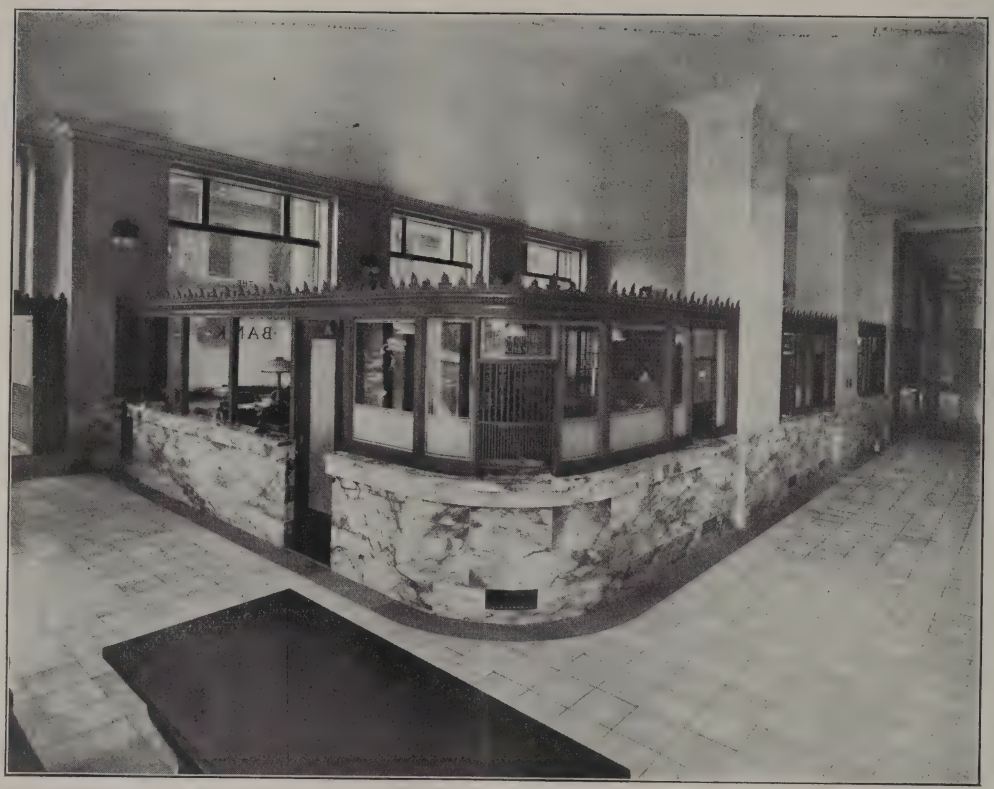
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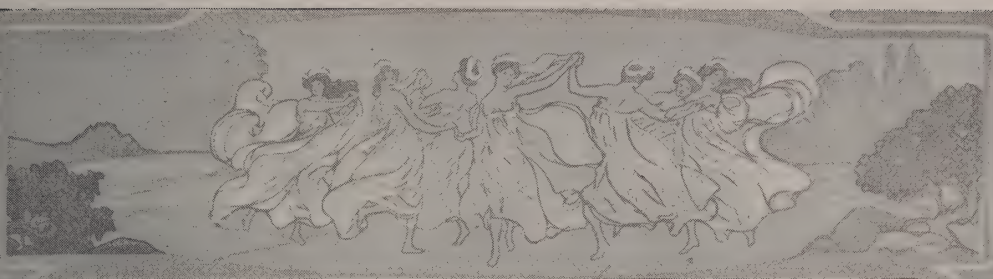
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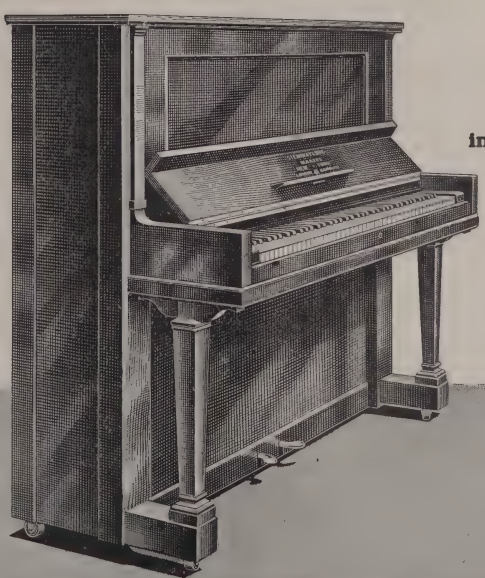
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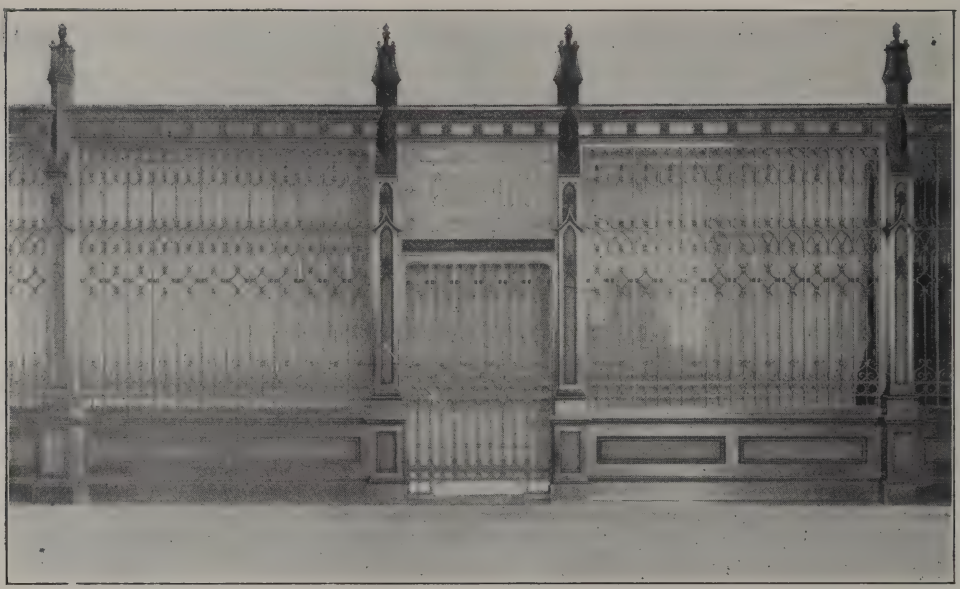
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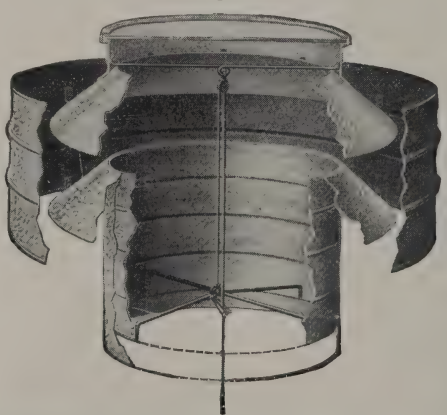
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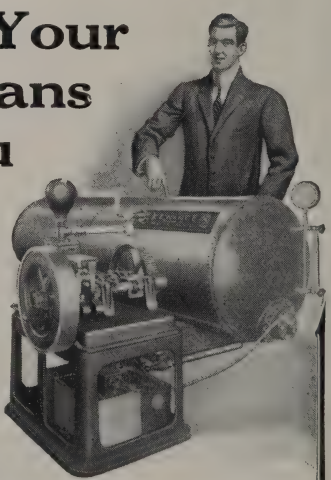


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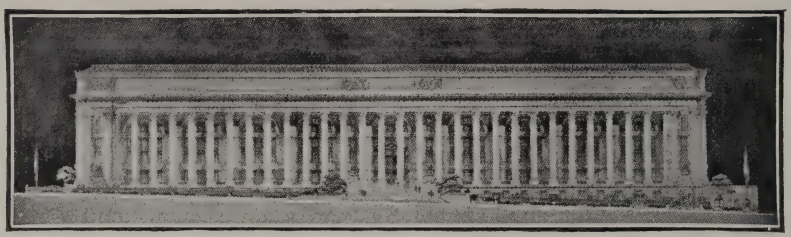
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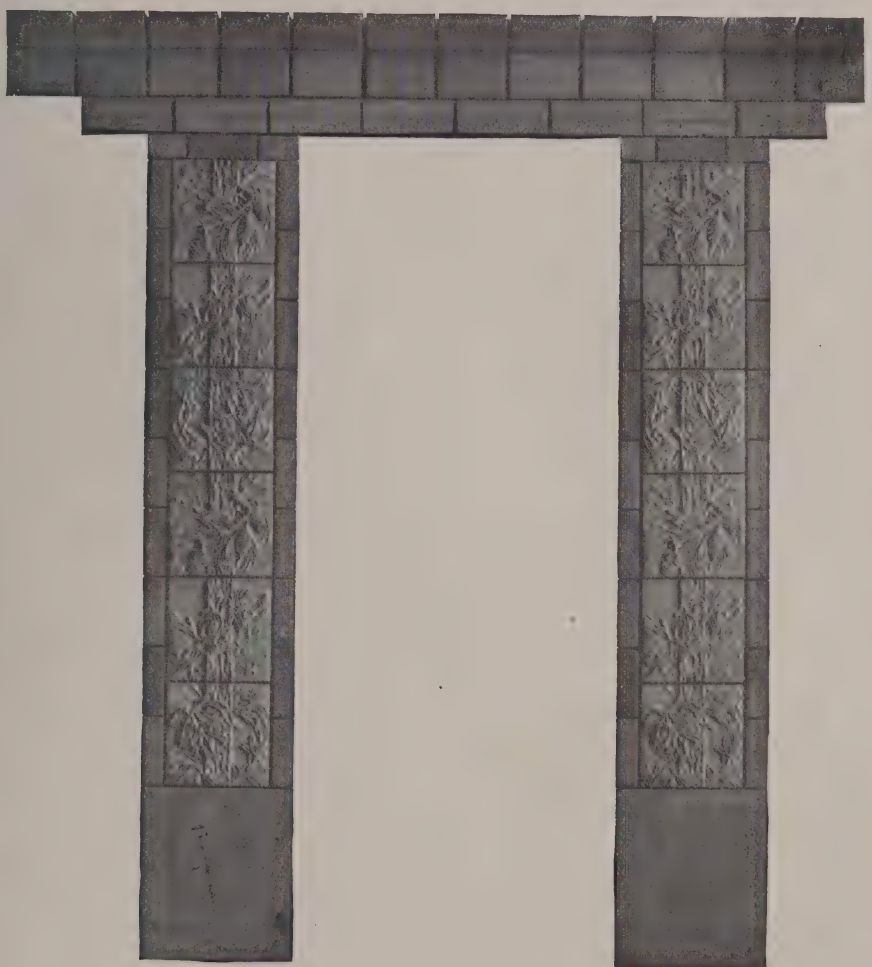
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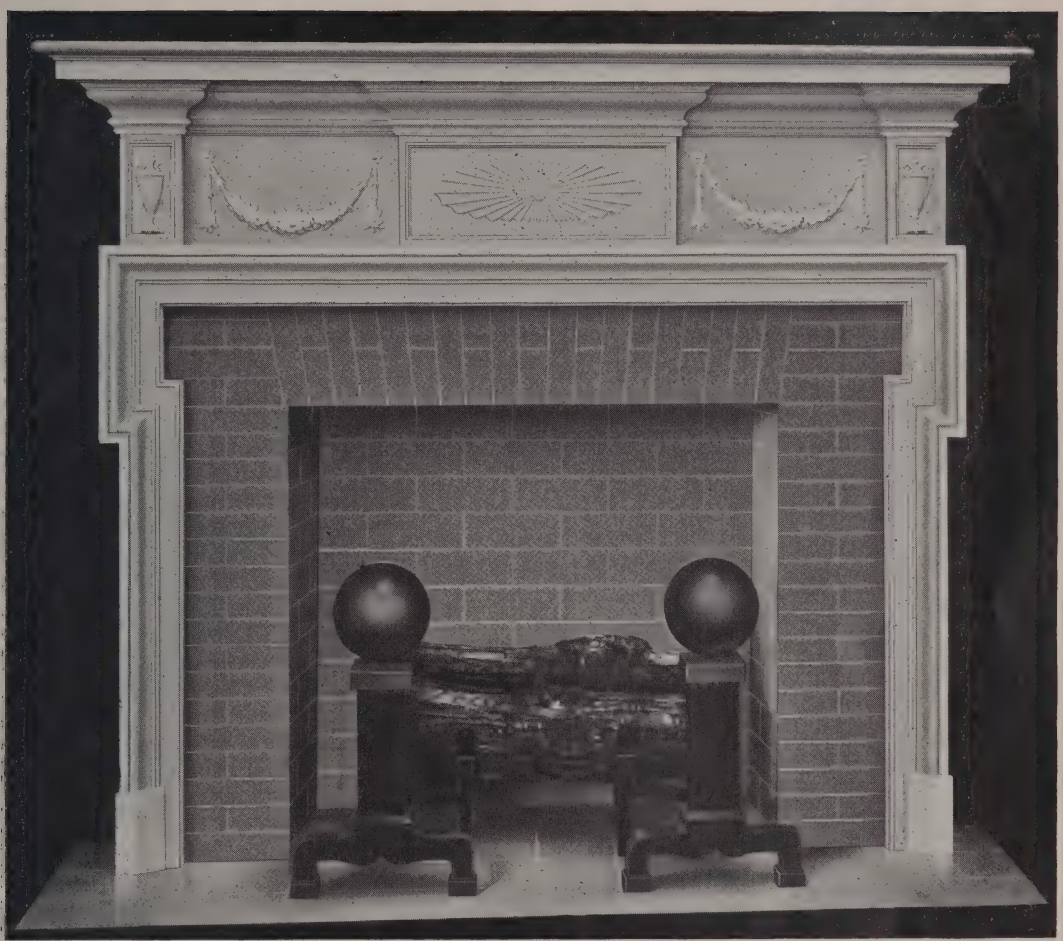
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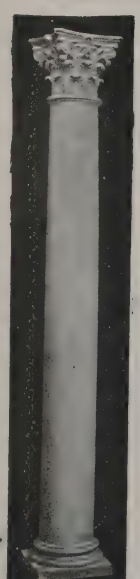
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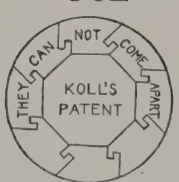
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Lehigh Portland Cement Co., Allentown, Pa.; Chicago, Ill.
Non-Staining Cement Co., 156 5th Ave., N. Y. C.

Columns
Decorators' Supply Co., 2547 Archer Ave., Chicago, Ill.
Hartmann-Sanders Co., Elston and Webster Aves., Chicago, Ill.; N. Y. office, 1128 Bway.

Concrete Construction, Reinforced.
American Steel & Wire Co., Chicago, New York, Denver, San Francisco.
Corrugated Bar Co., Bank of Commerce Bldg., St. Louis.
Howes, Benj. A., 15 W. 38th St., N. Y. C.
G. O. Sanders, Boston, Mass.
Trussed Concrete Steel Co., Detroit, Mich.
White Fireproof Construction Co., 288 Fifth Ave., N. Y. C.

Conduits.
American Conduit Co., 140 Nassau St., N. Y. C.
Fibre Conduit Co., Orangeburg, N. Y.

Cooking Utensils.
Bramhall, Deane Co., 261-265 W. 36th St., N.Y.C

Copper Work.
C. G. Hussey & Co., Pittsburgh, Pa.
John Trageser Steam Copper Works, 447 West 26th St., N. Y. C.

Cotton Duck.
John Boyle & Co., Inc., 112 Duane St., N. Y. C.

Cypress.
Southern Cypress Manufacturers' Assn., 1211 Hibernia Bank Bldg., New Orleans, La.

Decorations (Plastic Relief).
Decorators' Supply Co., 2547 Archer Ave., Chicago, Ill.
Fischer & Jirouch, 4821 Superior Ave., S. E., Cleveland, O.

Decorations, Stone, Wood, Plaster.
Whitman Studios, Philadelphia, Pa.

Designer.
G. A. Weisz, 1123 Broadway, N. Y. C.

Door Hangers.
Reliance Ball Bearing Door Hanger Co., 1 Madison Ave., N. Y. C.
Richards-Wilcox Mfg. Co., Aurora, Ill.

Door Holder.
Caldwell Mfg. Co., 40 Jones St., Rochester, N. Y.

Doors.
American Compound Door Co., Chicago, Ill.
Chehalis Fir Door Co., Chehalis, Wash.
Morgan Co., Oshkosh, Wis.
Roddis Lumber & Veneer Co., Chicago, Ill.

Drawing Inks.
Charles M. Higgins Co., Main Office, 271 9th St., Brooklyn, N. Y.

Electrical Equipment.
General Electric Co., Schenectady, N. Y.
Hart Mfg. Co., Hartford, Conn.
H. W. Johns-Manville Co., 100 William St., N. Y. C.
Fibre Conduit Co., Orangeburg, N. Y.
Ridgway Dynamo & Engine Co., Ridgway, Pa.
Western Electric Co., 463 West St., N. Y. C.

Elevators.
American Machine Co., Louisville, Ky.
Gurney Elevator Co., 26 Stone St., N. Y. C.
Otis Elevator Co., 17 Battery Pl., N. Y. C.

Alphabetical Index to Advertisements on page 18.

We have been making a number of comparative corrosion tests on copper clad, galvanized, and ungalvanized steel nails.

One look at the nails which have been through this test is more convincing than a volume of argument.

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American Bridge Co., Hudson Terminal, 30 Church St., N. Y. C.; Frick Bldg., Pittsburg, Pa.; Monadnock Block, Chicago; Third Nat'l Bank Bldg., St. Louis; 141 Milk St., Boston.
C. Everett Clark Co., 100 Washington St., Chicago.
Howes, Benj. A., 15 W. 38th St., N. Y. C.
G. O. Sanders, Boston, Mass.
The Waterproofing Co., New York, Boston, Pittsburg.

Fence (Iron)
Stewart Iron Works Co., Cincinnati, Ohio.

Fireplace Fixtures.
W. H. Jackson Co., 29 E. 17th St., N. Y. C.

Fireproof Doors, Shutters and Windows.
Detroit Steel Products Co., Detroit, Mich.; 2 Rector St., N. Y. C.
International Fire Preventive Co., 30 Broad St.; 200 5th Ave., N. Y. C.
David Lupton's Sons Co., Philadelphia, Pa.
W. H. Mullins Co., Salem, Ohio.
Patented Specialties Co., 1610 Reading Rd., Cincinnati, O.
Pomeroy Co., S. H., Inc., 427 W. 13th St., N.Y.C.
Thorp Fireproof Door Co., Minneapolis, Minn.

Fireproofing.
American Steel & Wire Co., Chicago, New York, Denver, San Francisco.
Berger Mfg. Co., Canton, Ohio.
Hecla Iron Works, North 11th and Berry Sts., Brooklyn, N. Y.
General Fireproofing Co., Youngstown, O.
International Fire Preventive Co., 30 Broad St.; 200 5th Ave., N. Y. C.
National Fireproofing Co., Commercial National Bank Bldg., Chicago, Ill.; Fulton Bldg., Pittsburg, Pa.
Thorp Fireproof Door Co., Minneapolis, Minn.
Trussed Concrete Steel Co., Detroit, Mich.
White Fireproof Construction Co., 288 Fifth Ave., N. Y. C.

Floor Finish.
F. W. Devoe & C. T. Raynolds Co., Fulton and William Sts., N. Y. C.

French Ranges.
Bramhall, Deane Co., 261-265 W. 36th St., N.Y.C

Furniture.
Jos. P. McHugh & Co., 42d St. West and 5th Ave., N. Y. C.

Garbage Receivers (Underground).
C. H. Stephenson, Lynn, Mass.

Garden Furniture and Ornaments.
American Garden Beautifying Co., 430 4th Ave., N. Y. C.
Erkins Studios, Inc., 227 Lexington Ave., N.Y.C.
Galloway Terra Cotta Co., Philadelphia, Pa.
Whitman Studios, Philadelphia, Pa.

Generators, Gasolene—Electric.
General Electric Co., Schenectady, N. Y.

Glass, Stained.
Edw. F. Hillenbrand, 312 W. 34th St., N. Y. C.

Glass, Wire.
Mississippi Wire Glass Co., 115 Bway, N. Y. C.

Gutters (Wood).
A. T. Stearns Lumber Co., Neponset, Boston.

Hardware.
Automatic Sash Holder Co., 277 Bway, N. Y. C.
Biddle Hardware Co., Philadelphia, Pa.
Chicago Spring Butt Co., Chicago and N. Y. C.
P. & F. Corbin, New Britain, Conn.
Richards-Wilcox Mfg. Co., Aurora, Ill.
Russell & Erwin Mfg. Co., New Britain, Conn.; N. Y. Office, 26 W. 26th St.; Chicago, Philadelphia and San Francisco.
Soss Mfg. Co., 435 Atlantic Ave., Brooklyn, N. Y.

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American Radiator Co., Chicago, Ill.
Buckeye Iron & Brass Works, Dayton, Ohio.
Ebinger Sanitary Mfg. Co., Columbus, O.
Gorton & Lidgerwood Co., 96 Liberty St., N.Y.C.
Honeywell Heating Specialty Co., Wabash, Ind.
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Kewanee Boiler Co., Kewanee, Ill.
Pierce, Butler & Pierce Mfg. Co., Syracuse, New York, Boston and Philadelphia.
Richardson & Boynton Co., Boston, New York, Chicago.
United States Radiator Corpn., Detroit, Mich.
Wood Mfg. Co., John, Conshohocken, Pa.

Hinges (Invisible).
Soss Mfg. Co., 435 Atlantic Ave., Brooklyn, N. Y.

Interior Decorators.
John S. Bradstreet & Co., Minneapolis, Minn.
Irving & Casson, Boston, Mass.; New York, N.Y.
Schick-Johnson Co., Chicago, Ill.
John Wanamaker, Bway & 10th St., N. Y. C.

Iron Work (Architectural and Structural).
American Bridge Co., Church St., N. Y. C.
American Ornamental Iron & Bronze Co., Minneapolis, Minn.
Chattanooga Roofing & Foundry Co., Chattanooga, Tenn.
Cleveland Art Metal Co., Cleveland, O.
John M. Cornell Iron Works, 26th St. and 11th Ave., New York City.
Flour City Ornamental Iron Works, Minneapolis, Minn.
Hecla Iron Works, North 11th and Berry Sts., Brooklyn, N. Y.
W. H. Mullins Co., Salem, Ohio.
L. Schreiber & Sons Co., Cincinnati, O.
Stewart Iron Works Co., Cincinnati, O.
Jno. Williams, Inc., 556 W. 27th St., N. Y. C.
Winslow Bros. Co., Chicago; Los Angeles; 103 Park Ave., N. Y. C.

Kalsomine.
M. Ewing Fox & Co., 136th St. and Rider Ave., N. Y. C.; 53-55 E. Lake St., Chicago.

Lath (Metal).
General Fireproofing Co., Youngstown, O.
Trussed Concrete Steel Co., Detroit, Mich.
White Fireproof Construction Co., 288 Fifth Ave., N. Y. C.

Lighting Fixtures.
John S. Bradstreet & Co., Minneapolis, Minn.
Pearlman & Co., V. S., 10 E. Adams St., Chicago, Ill.
G. E. Walter, 157 E. 44th St., N. Y. C.
T. W. Wilmarth Co., Chicago, Ill.

Locks.
P. & F. Corbin, New Britain, Conn.

Lockers (Metal).
Hess Warming & Ventil. Co., Tacoma Bldg., Chicago, Ill.

Machinery—Electrical.
General Electric Co., Schenectady, N. Y.

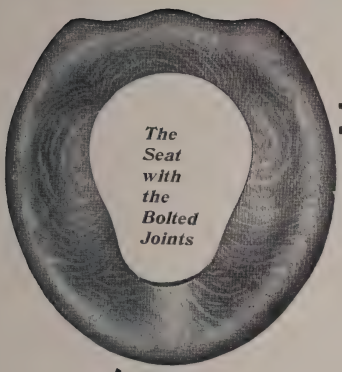
Mahogany.
C. C. Mengel & Bro. Co., Louisville, Ky.

Mantels.
Erkins Studios, Inc., 227 Lexington Ave., N.Y.C.
W. H. Jackson Co., 29 East 17th St., N. Y. C.; Foundry and Shops, 229-239 West 28th St
Wood Mantel Mfrs. Assoc., Indianapolis, Ind.

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Appalachian Marble Co., Knoxville, Tenn.
Carthage Superior Marble & Limestone Co., Carthage, Mo.
John J. Craig Co., Knoxville, Tenn.
Cumberland Marble Mill Co., Meadow, Tenn.
H. T. Dempster, 39 East 42d St., N. Y. C.
Empire Marble Co., Knoxville, Tenn.
Fenton Construction Co., Knoxville, Tenn.
Georgia Marble Co., Tate, Ga.
Gray Eagle Marble Co., Knoxville, Tenn.
Knox Marble & Railway Co., Knoxville, Tenn.
Knoxville Marble Co., Knoxville, Tenn.
Meadow Marble Co., Meadow, Tenn.
Jno. M. Ross, Knoxville, Tenn.
Tennessee Producers' Marble Co., Knoxville, Tenn.
The Ross & Republic Marble Co., Knoxville, Tenn.
Victoria Marble Co., Knoxville, Tenn.

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Newark Mat & Rubber Co., 151 Church St., N. Y. C.

Alphabetical Index to Advertisements on page 18.



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The joints are fastened securely and rigidly together, first by a tongue and groove, which alone will stand any ordinary strain. Then they are thoroughly glued, with glue which holds.

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Whitman Studios, Philadelphia, Pa.

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Detroit Show Case Co., Detroit, Mich.
National Store Front Co., Pittsburg, Pa.

Motors (Electric).
Ridgway Dynamo & Engine Co., Ridgway, Pa.

Nails (Copper-Clad Steel).
Duplex Metals Co., Chester, Pa.

Nursery Stock.
Andorra Nurseries, Chestnut Hill, Philadelphia, Pa.
Bobbink & Atkins, Rutherford, N. J.
Wagner Park Conservatories, Sidney, O.

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Decorators' Supply Co., 2547 Archer Ave., Chicago, Ill.
H. T. Dempster, 39 East 42d St., N. Y. C.
Fischer & Jirouch, 4821 Superior Ave., S. E., Cleveland, O.
G. E. Walter, 157 E. 44th St., N. Y. C.

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P. & F. Corbin, New Britain, Conn.

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Atlas Paint Co., Nashville, Tenn.
Carter White Lead Co., Chicago, Ill.
F. W. Devoe & C. T. Raynolds Co, Fulton and William Sts., N. Y. C.
Flexol Co., 27 E. 22d St., N. Y. C.
M. Ewing Fox & Co., 136th St. and Rider Ave., N Y. C.; 53-55 E. Lake St., Chicago.
Lowe Bros. Co., Dayton, O.
National Lead Co., 111 Broadway, N. Y. C.
Rinald Bros., 1142 N. Hancock St., Philadelphia.

Pavement Filler.
Barrett Mfg. Co., 17 Battery Pl., N. Y. C.

Paving.
Howard Fleming, 253 Broadway, N. Y. C.

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Jos. R. Gannon, 3 and 5 West 28th St., N. Y. C.

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Steinway & Sons, 107 E. 14th St., N. Y. C.

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Bramhall, Deane Co, 261-265 W. 36th St., N.Y.C.
Prometheus Electr. Co., 236 E. 43d St., N. Y. C.

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Cahill Iron Works, Chattanooga, Tenn.
Clow & Sons, J. B., 342 Franklin Ave., Chicago, Ill.
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Cosgrove-Cosgrove Mfg. Co., Philadelphia, Pa.
Ebinger Sanitary Mfg. Co., Columbus, O.
Glauber Brass Mfg. Co., Cleveland, O.
Imperial Brass Mfg. Co., Chicago, Ill.
H. W. Johns-Manville Co., 100 William St., N. Y. C.
H. Mueller Mfg. Co., Decatur, Ill.
Never Split Seat Co., Evansville, Ind.
Pierce, Butler & Pierce Mfg. Co., Syracuse, N. Y., Boston, Philadelphia, New York City.
Sanitary Co., Cleveland, Ohio.
Space-Saving Appliance Co., 135 West 20th St., N Y. C.
Standard Sanitary Mfg. Co., Pittsburgh, Pa.
John Trageser Steam Copper Works, 447 W. 26th St., N. Y. C.
Trenton Potteries Co., Trenton, N. J.
Wheeling Sanitary Co., Wheeling, W. Va.
L. Wolff Mfg. Co., Chicago; Trenton, N. J.

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Carrier Lumber & Mfg. Co., Sardis, Miss.
Himmelberger-Harrison Lumber Co., Cape Girardeau, Mo.
Lamb-Fish Lumber Co., Charles, Miss.
Chas. F. Luehrmann Hardwood Lumber Co. St. Louis, Mo.
Three States Lumber Co., Memphis, Tenn.

Refrigerators.
Banta-Woods & Co., Inc., 1326 Bway, N. Y. C.
McCray Refrigerator Co., Kendallville, Ind
White Enamel Refrigerator Co., 59 W. 42d St., N. Y. C.; St. Paul, Minn.

Roofing (Metal, Slate and Tile).
Barrett Mfg. Co., 17 Battery Pl., N. Y. C.
F. W. Bird & Son, East Walpole, Mass.
John Boyle & Co., Inc., 112 Duane St., N. Y. C.
Philip Carey Mfg. Co., Cincinnati, O.
Chattanooga Roofing & Foundry Co., Chattanooga, Tenn.
Edwards Mfg. Co., Cincinnati, O.
H. W. Johns-Manville Co., 100 William St., N. Y. C.
E. J. Johnson, 38 Park Row, N. Y. C.
Reeves Mfg. Co., Canal Dover, O.
N. & G. Taylor Co., Chestnut and 3d Sts., Philadelphia, Pa.; N. Y. Office, 1123 Broadway.

Rules.
Lufkin Rule Co., Saginaw, Mich.

Rust-Proofing.
Bontempi Rust-Proofing Co., Long Island City, N. Y.

Sash and Frames (Window).
Detroit Steel Products Co., Detroit, Mich.
David Lupton's Sons Co., Philadelphia, Pa.
Morgan Co., Oshkosh, Wis.
Patented Specialties Co., 1610 Reading Rd., Cincinnati, O.

Sash Cord, Chain, etc.
Samson Cordage Works, Boston, Mass.
Silver Lake Co., Boston, Mass.
Smith & Egge Co., Bridgeport, Conn.

Sash Holders, Automatic.
Automatic Sash Holder Co., 277 Bway, N. Y. C.

Sash Pulleys.
American Pulley Co., Philadelphia, Pa.
Russell & Erwin Mfg. Co., New Britain, Conn.

Sheathing Papers.
Barrett Mfg. Co., 17 Battery Pl., N. Y. C.

Sheet Metal Work.
Berger Mfg. Co., Canton, O.
Burt Mfg. Co., Akron, Ohio.
Chattanooga Roofing & Foundry Co., Chattanooga, Tenn.
W. H. Mullins Co., Salem, O.
Wheeling Corrugating Co., Wheeling, W. Va.

Shingles (Metal).
Stratton & Terstegge, 1513 W. Main St., Louisville, Ky.

Shingle Stains.
Samuel Cabot, 141 Milk St., Boston, Mass.
Parker, Preston & Co., Norwich, Conn.
Woodlife Co., 190 Montague St., Brooklyn, N. Y.

Shoes (Sliding, Furniture and Piano).
Onward Mfg. Co., Menasha, Wis.

Shower Mixers.
Imperial Brass Mfg. Co., Chicago, Ill.

Skylights.
Burt Mfg. Co., Akron, Ohio.

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Alphabetical Index to Advertisements on page 18.



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National Fireproofing Co., Commercial National Bank Bldg., Chicago, Ill.; Fulton Bldg., Pittsburg, Pa.
Northwestern Terra Cotta Co., 1000 Claybourn Ave., Chicago, Ill.

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Associated Tile Manufacturers, Beaver Falls, Pa.
Edwards Mfg. Co., Cincinnati, O.

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N. & G. Taylor Co., Chestnut and Third Sts., Philadelphia, Pa.

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A. P. W. Paper Co., Albany, N. Y.

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Seth Thomas Clock Co., 15 Maiden Lane, N.Y.C.

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Bobbink & Atkins, Rutherford, N. J.
Wagner Park Conservatories, Sidney, O.

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Adjustable Drawing Triangle Co., 7 East 42d St., N. Y. C.

Varnish.
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Flexol Co., 27 E. 22d St., N. Y. C.
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Lowe Bros. Co., Dayton, O.
Edw. Smith, Long Island City, N. Y.
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Thibaut & Walker Co., Long Island City, N. Y.

Ventilators.
Burt Mfg. Co., Akron, Ohio.
Royal Ventilator Co., 407 Locust Ave., Philadelphia, Pa.

Ventilating Fans.
Howard & Morse, 45 Fulton St., N. Y. C.

Wall Board.
Hurlock Bros. Co., Philadelphia, Pa.
U. S. Gypsum Co., Chicago; New York City.

Wall Boxes, Electrical.
Hart Mfg. Co., Hartford, Conn.

Wall and Ceiling Finishes.
M. Ewing Fox & Co., 136th St. and Rider Ave., N. Y. C.; 53-55 E. Lake St., Chicago.

Washers for Automobiles.
Raban & Johnston, Port Chester, N. Y.

Waterproof Compound.
Garden City Sand Co., Chicago, Ill.
Glidden Varnish Co., Cleveland, O.
Universal Compound Co., 245 W. 26th St., N.Y.C.
The Waterproofing Co., New York, Boston, Pittsburg.

Water Supply.
Kewanee Water Supply Co., Kewanee, Ill.

Window Corner Posts.
Detroit Show Case Co., 477 West Fort St., Detroit, Mich.
National Store Front Co., Pittsburg, Pa.

Wire Glass.
Mississippi Wire Glass Co., 115 Bway, N. Y. C.

Wood Finishes.
S. C. Johnson & Son, Racine, Wis.

Wood Preservative.
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Woodlife Co., 190 Montague St., Brooklyn, N. Y.

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THE late Stanford White for years conducted a most intimate correspondence with his friend and coworker, Augustus St. Gaudens. The letters have been arranged by Homer St. Gaudens, son of the sculptor, for publication in THE ARCHITECTURAL RECORD. The series will run for three months, commencing with the August issue. These letters, dealing with many of the details of the work of these two great artists, incidents which usually never find their way into print, are intensely interesting and enjoyable and furnish most valuable side lights on the inter-relations of architect, sculptor and client, as well as the personalities of the correspondents themselves.

Other good articles for the August issue have been written by Montgomery Schuyler, M. M. Sloan, Herbert Croly, Chas. De Kay and W. W. Bosworth.

This will be a very attractive number, and should be ordered early.

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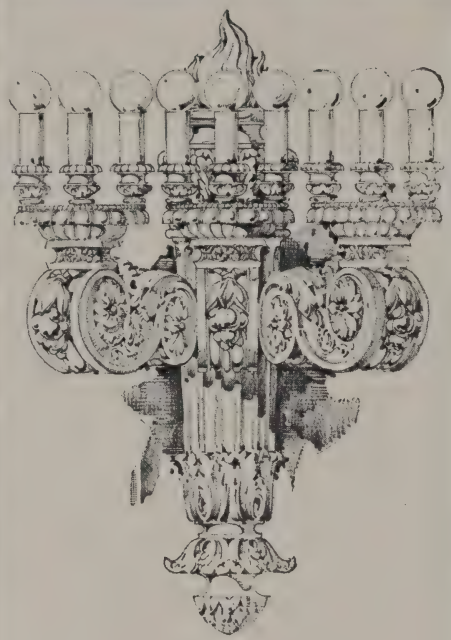
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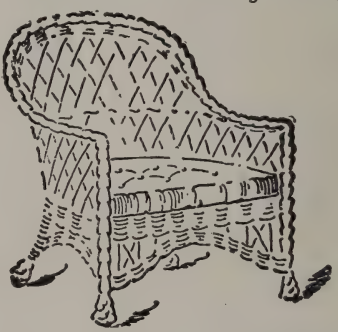
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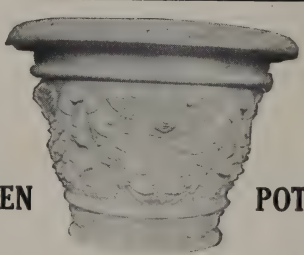
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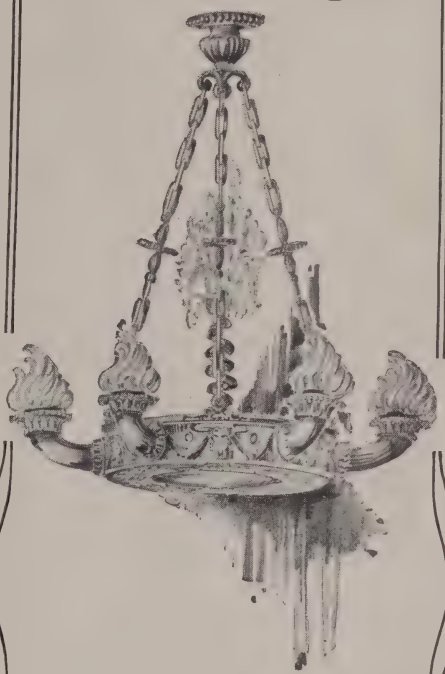
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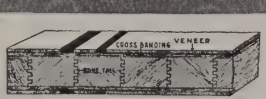
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Beautiful Effects in Cypress Interior Trim. Grill Room of the Morton House, Grand Rapids, Mich.

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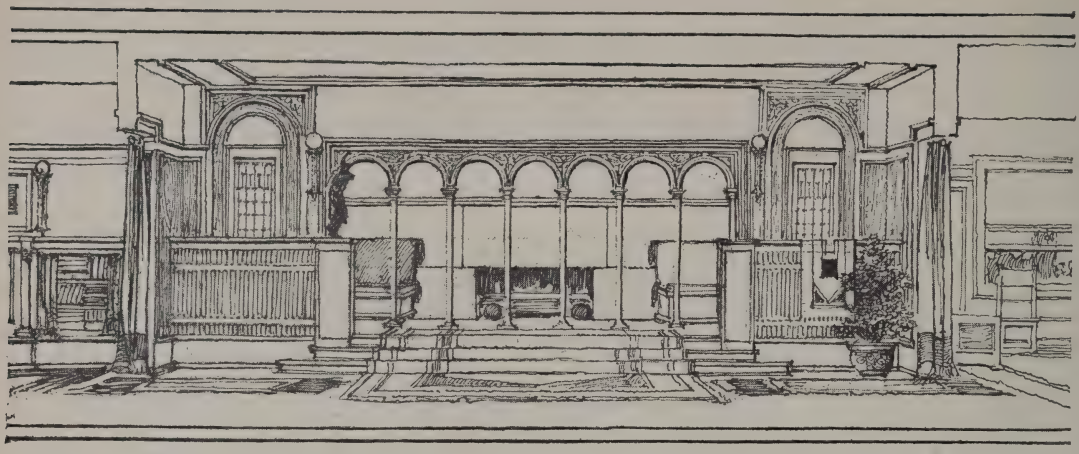
by ARTHUR E. TEAL, *Designer.*"

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No. 110	Bog Oak	No. 172	Flemish Oak
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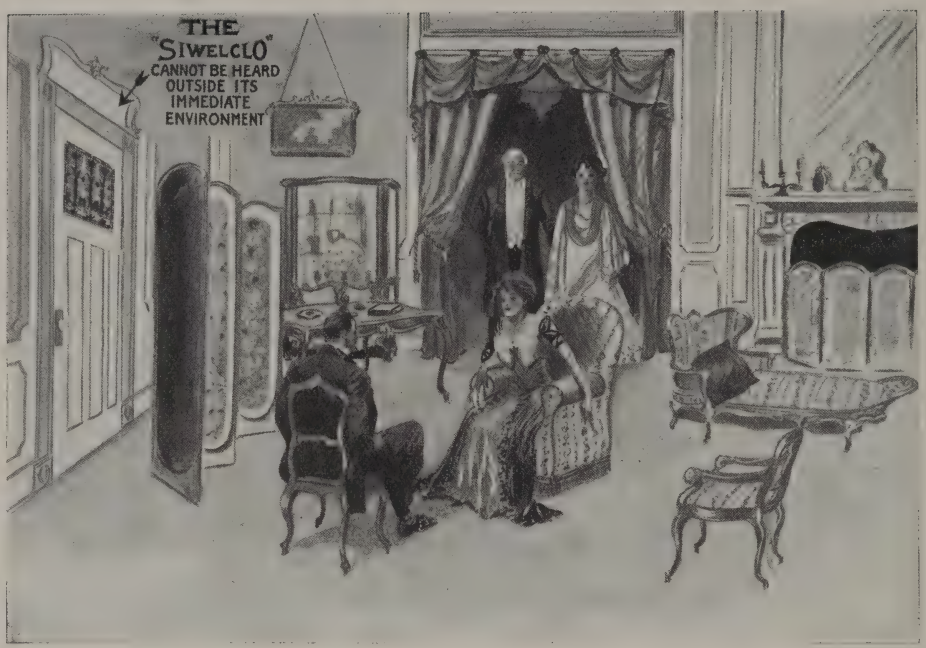
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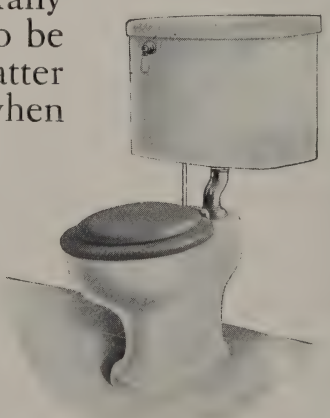
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Plate 982

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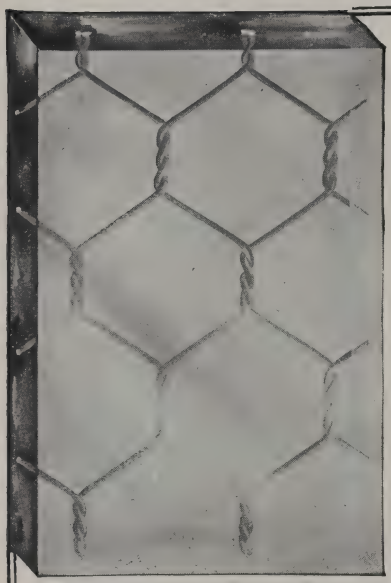
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Charles Building, New York
Charles I. Berg, Architect
Provided with GURNEY ELECTRIC ELEVATORS

GURNEY ELEVATOR COMPANY

26 STONE STREET, NEW YORK

This is *Ernest Thompson Seton's* Design for a Factory Chimney.

His article entitled "If Da Vinci Came to Town," in the November number of *The American City*, is of much interest to



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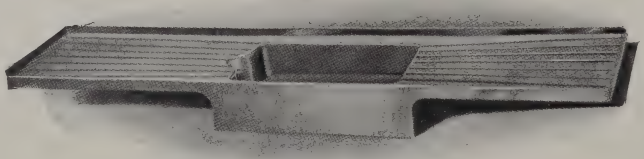
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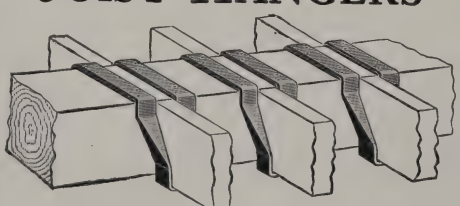
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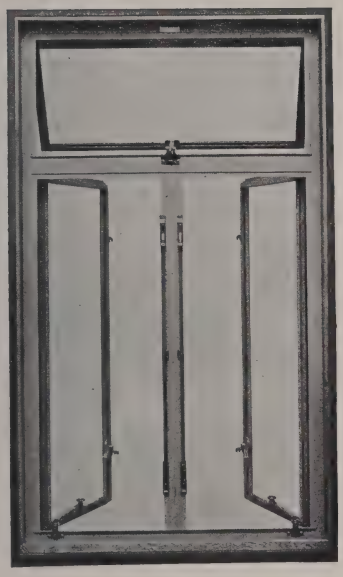


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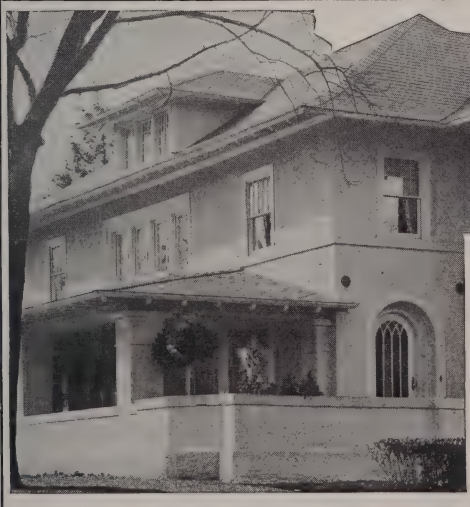


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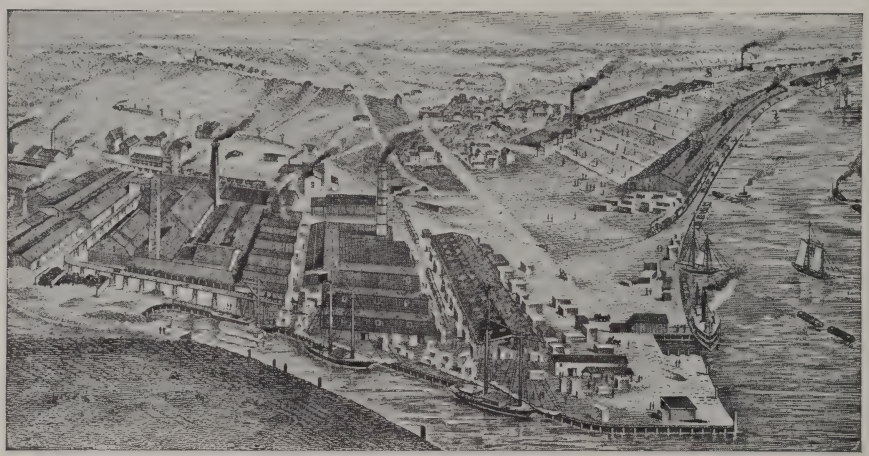
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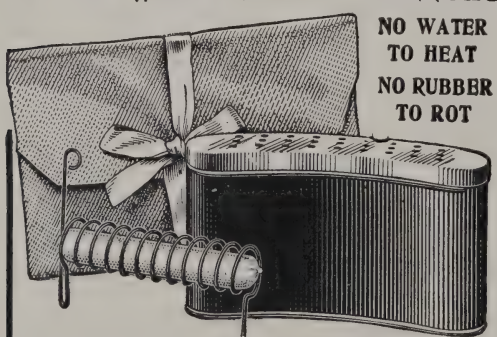
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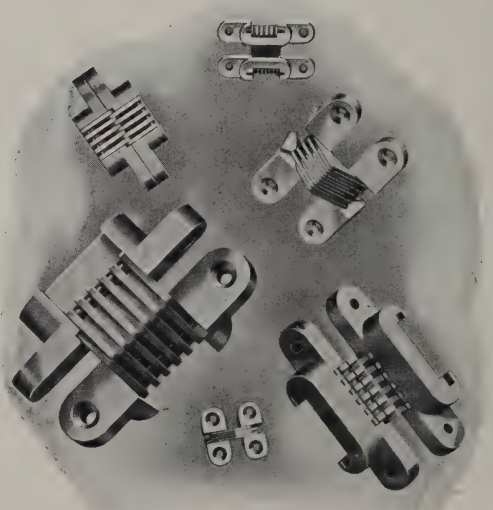
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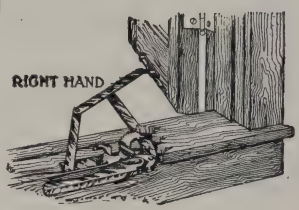
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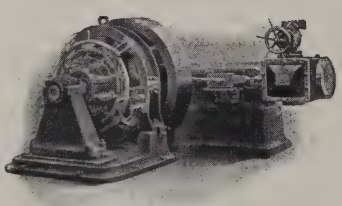


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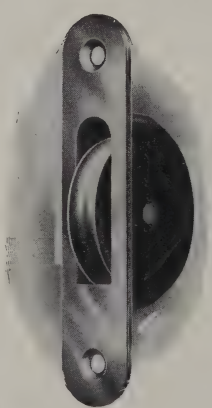
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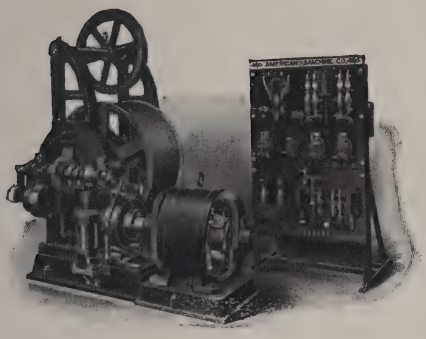
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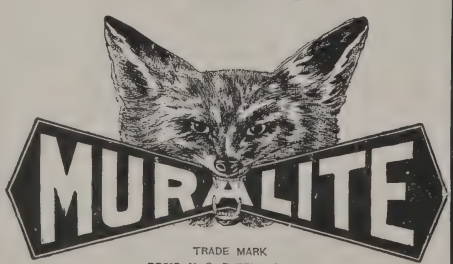
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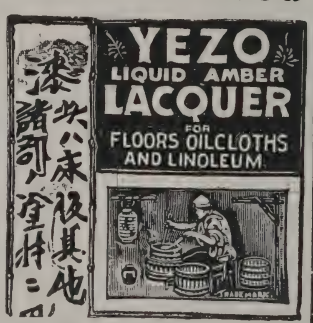
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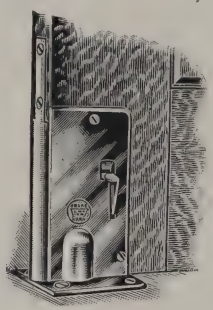
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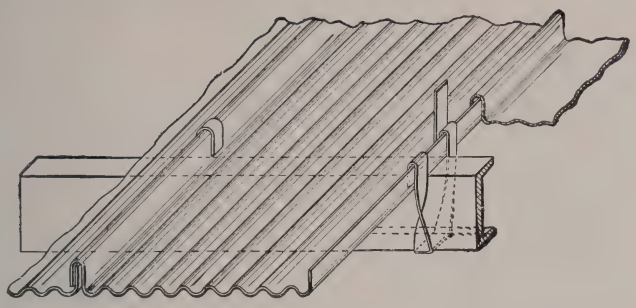
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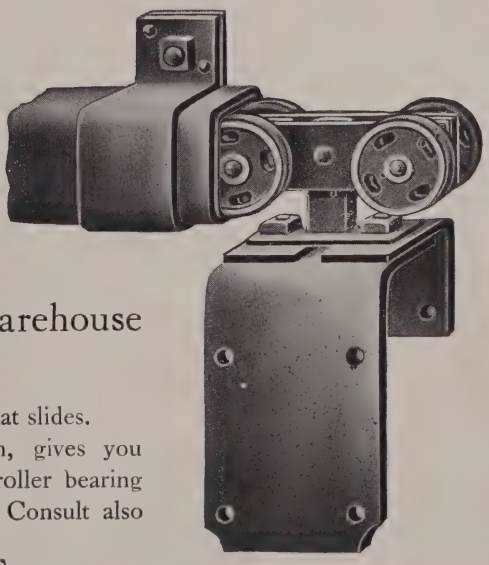
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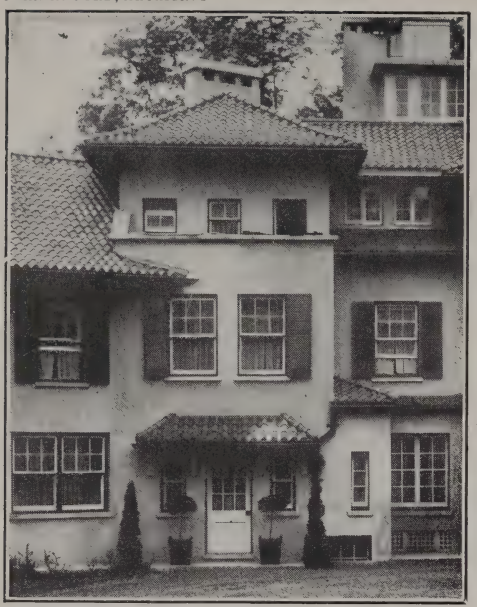


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Atlanta, Georgia

A journal representing the interests of modern permanent construction



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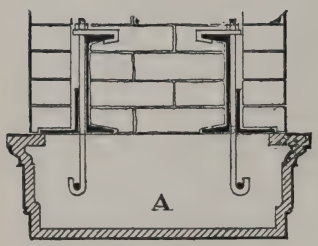
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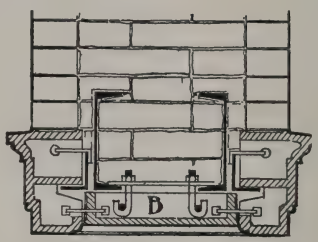
(19)

HOW TO DETAIL TERRA COTTA

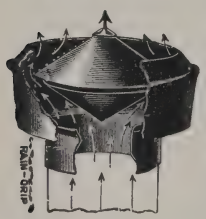


Fifty other examples of good and bad terra cotta construction will be found on pages 148-156-Sweet's Any architect's office

THE NORTHWESTERN TERRA COTTA COMPANY
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1891—For the Past Twenty Years—1911



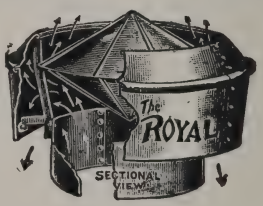
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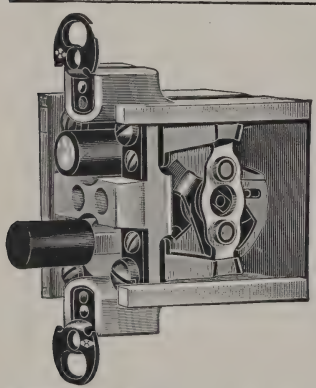
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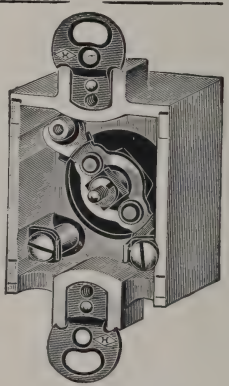
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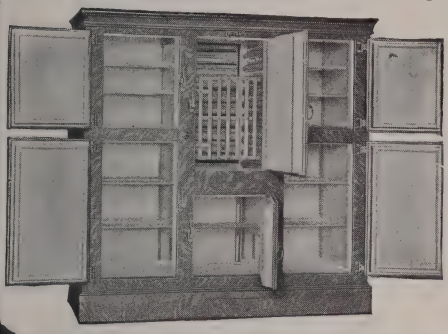
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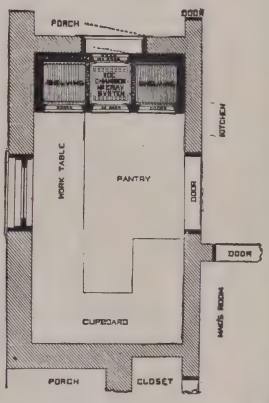
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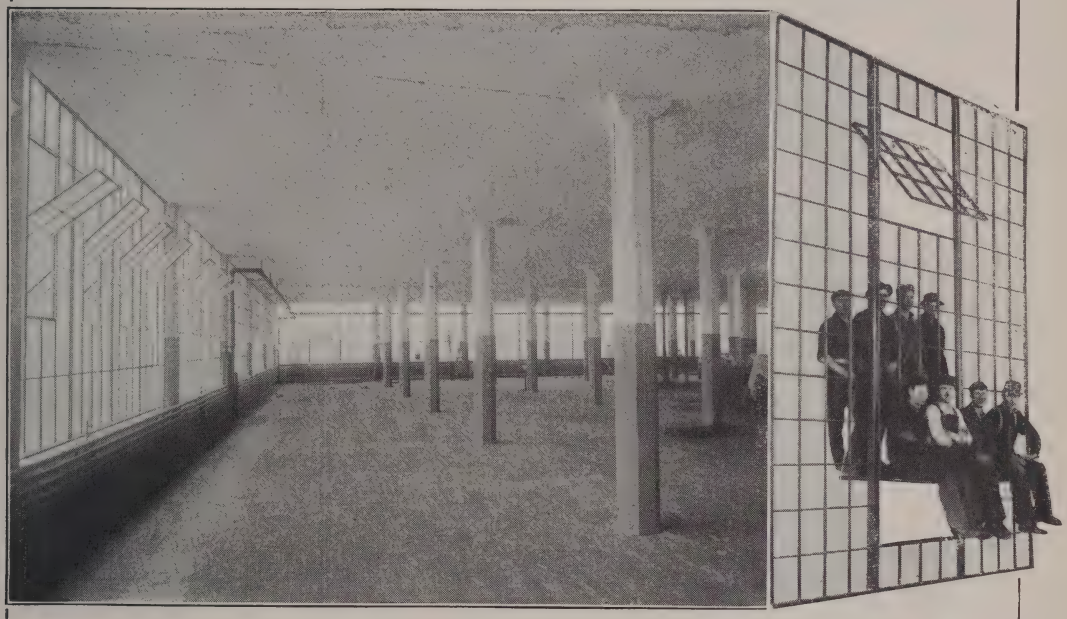
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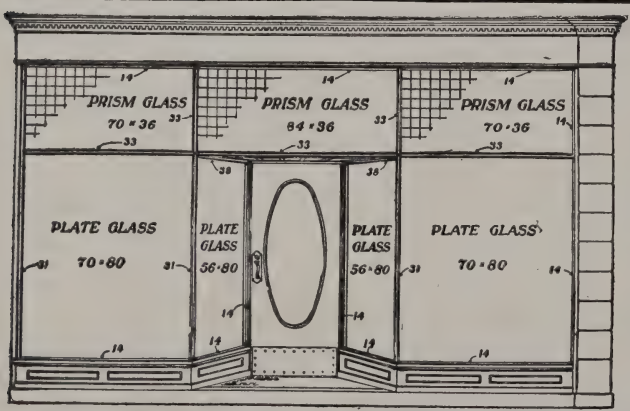
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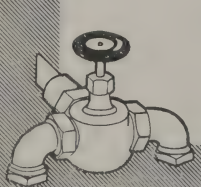
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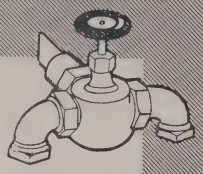
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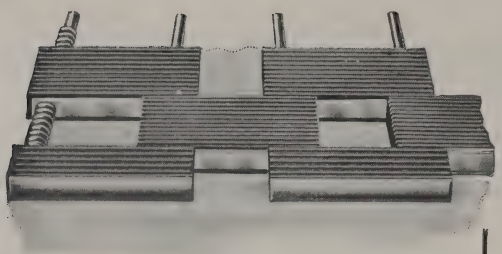
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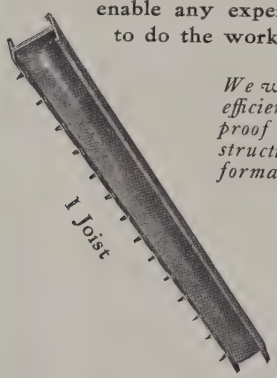
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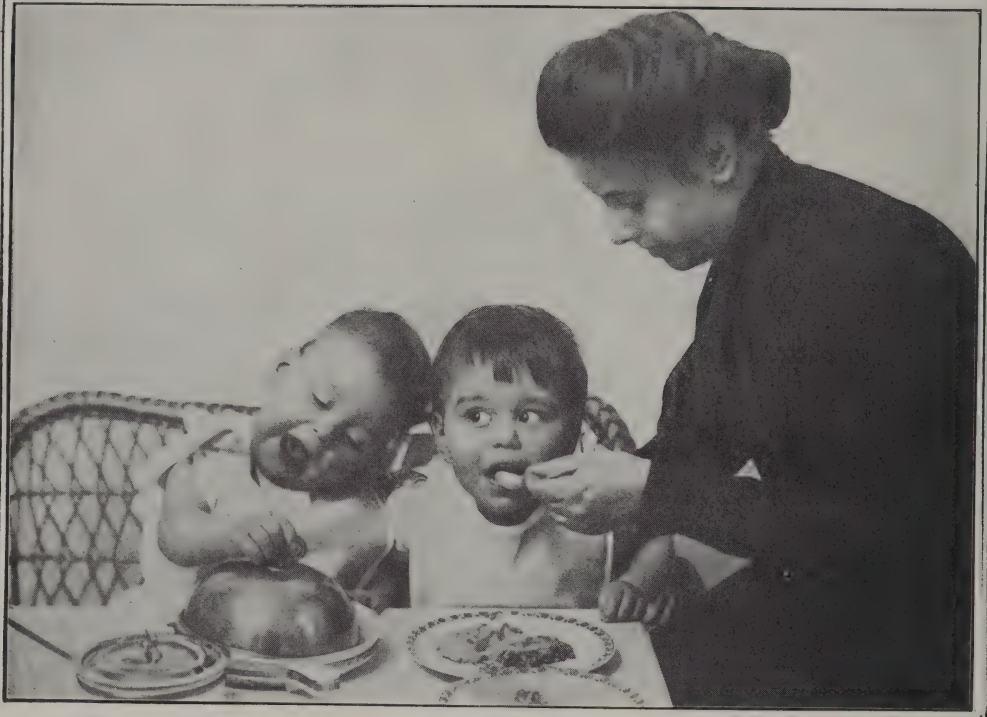
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That is just what the Guaranteed Low Cost Monthly Income Policy of The TRAVELERS INSURANCE COMPANY does. It guarantees a specified income payable every month for life. It cannot be diverted from the purpose for which it was taken out. It cannot be lost by the inexperience or misconduct of others, nor diminished by taxes or attorney's fees.

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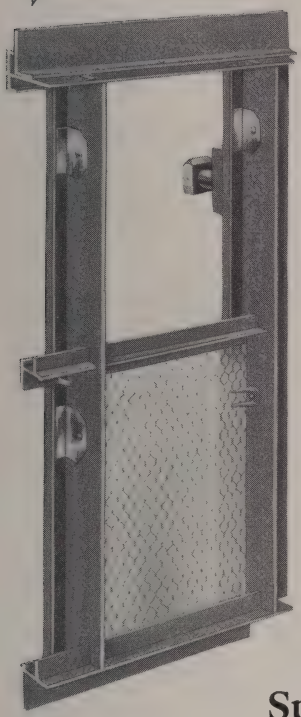
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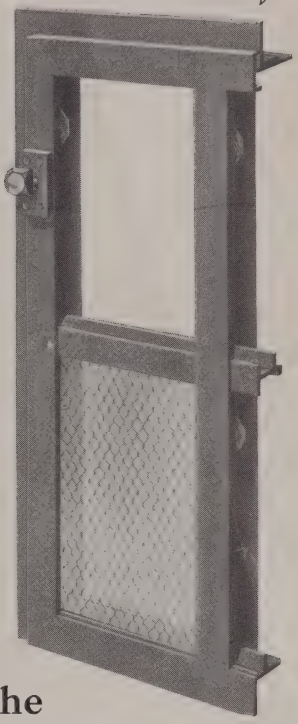
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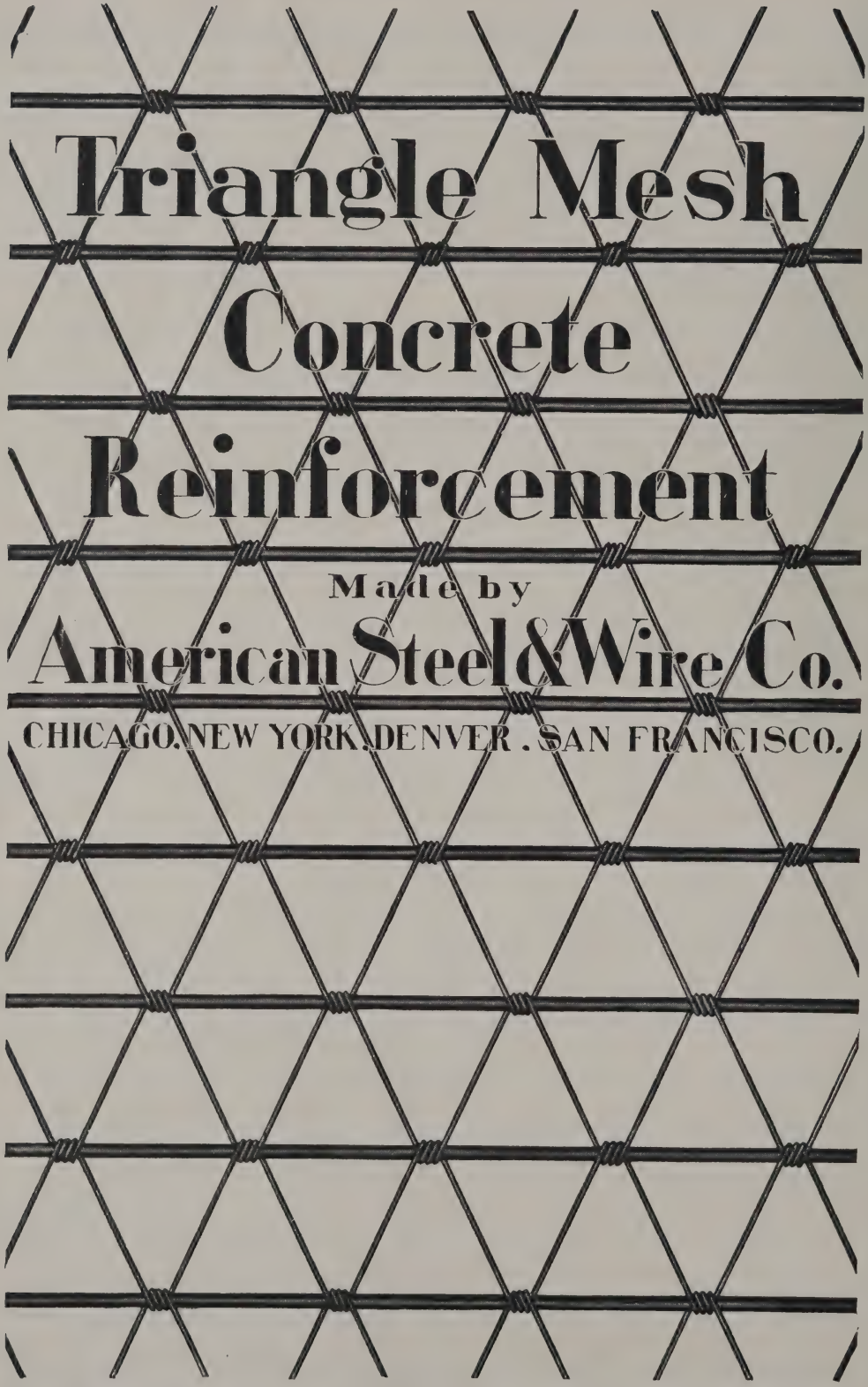
1—Made of SOLID STEEL, BRASS or ALUMINUM bars PUNCHED and RIVETED together. 2—In UNITS for STANDARD sizes of GLASS. 3—EVERY inside JOINT is LOCKED. 4—EVERY outside JOINT is RIVETED. 5—NO parts are COPED. 6—No OPEN JOINTS are formed to RUST and DECAY. 7—No DISTORTION of the METAL takes place, no EXPANDING or CONTRACTING to WEAKEN same. 8—Made with ANY SIZE VENTILATOR OPENINGS. 9—VENTILATORS have DOUBLE or SINGLE CONTACT entirely around same. 10—VENTILATORS have RUSTLESS PIVOTS with steel pins. 11—PIVOTS are RIVETED to the FRAMES in strongest manner. 12—GLASS at the bottom SETS in GROOVE and is RAINPROOF. 13—GLASS is SECURED in frames with METAL CLIPS. 14—The METAL CLIPS are made to HOLD DIFFERENT thicknesses of GLASS. 15—NO PRESSURE is made by the clips AGAINST the edges of GLASS to CRACK same. 16—The CLIPS are RIVETED to the FRAMES and save LABOR in GLAZING. 17—SPECIAL ARRANGEMENTS are made for PROTECTION while CLEANING or PAINTING the OUTSIDE of Windows. 18—EXPANSION MEMBERS and WINDSTOPS are PROVIDED entirely around three outer edges of Windows. 19—GROOVES are PROVIDED to RECEIVE AND RETAIN the PUTTY into which the Glass is EMBEDDED. 20—STRONGEST SASH made. FIREPROOF; WEATHERPROOF; INDESTRUCTIBLE.

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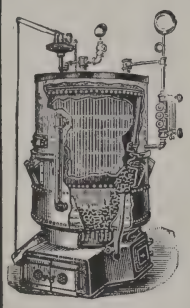
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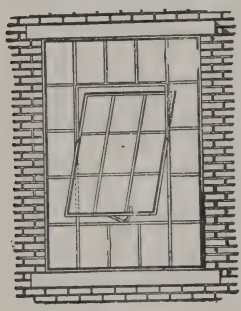
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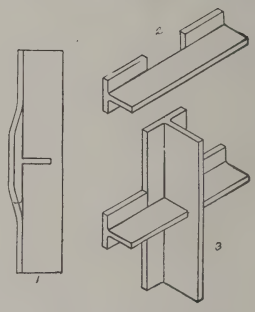
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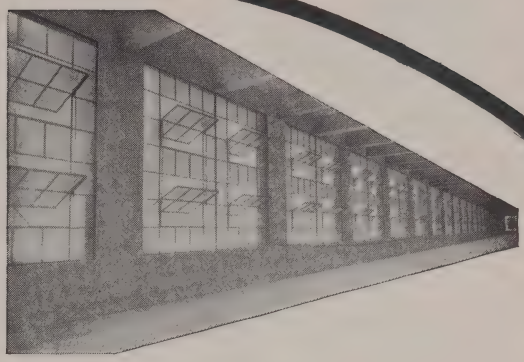
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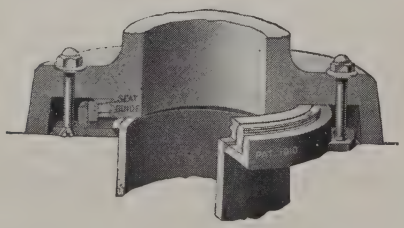
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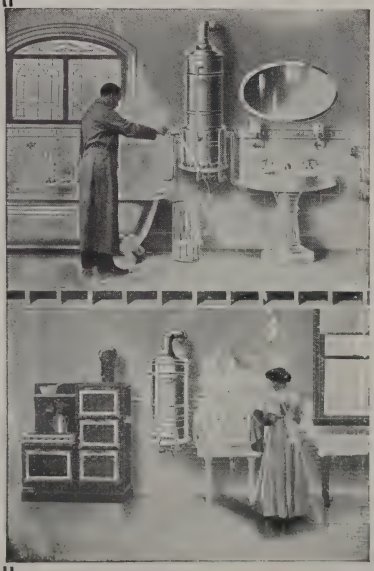
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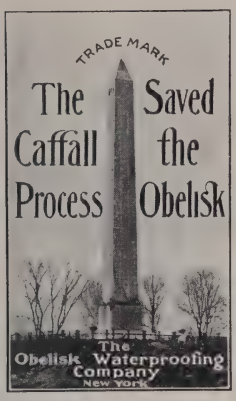
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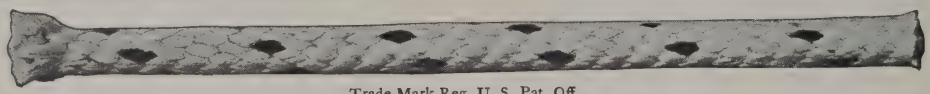
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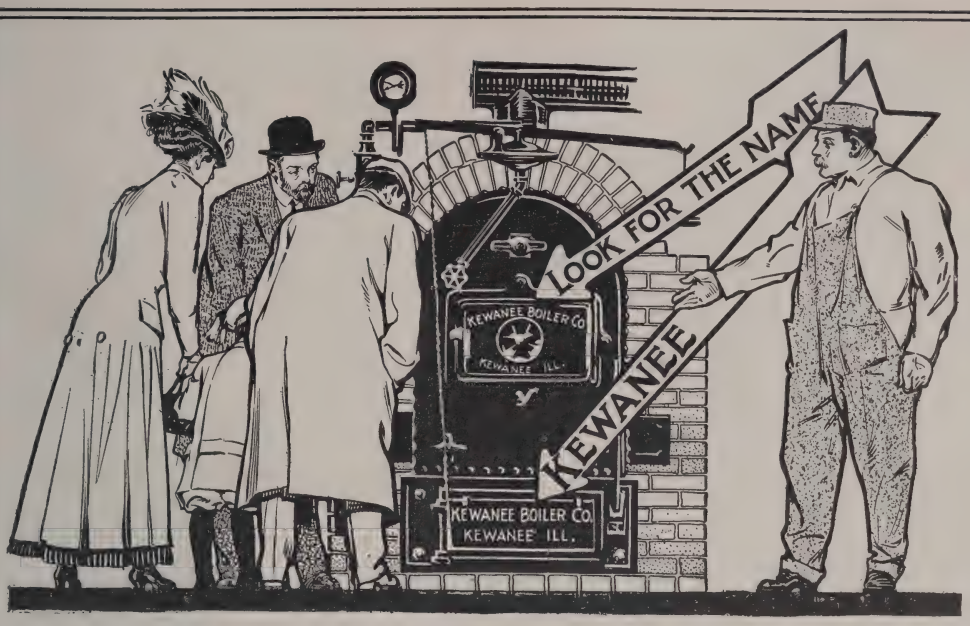
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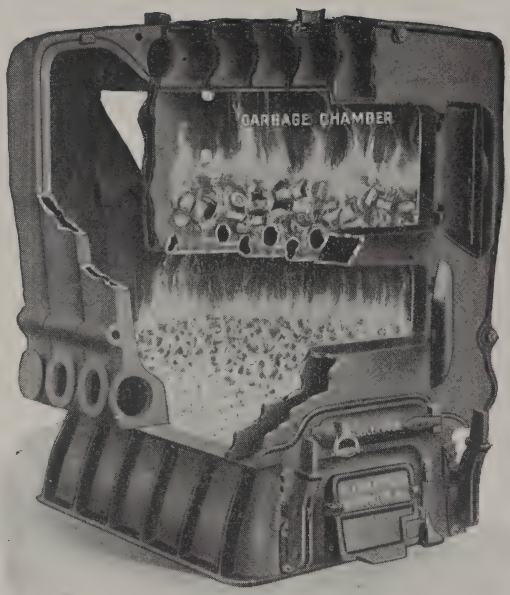
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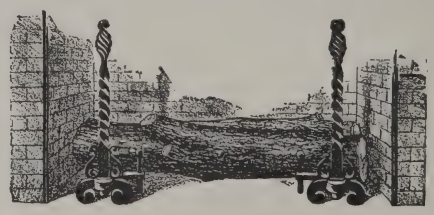
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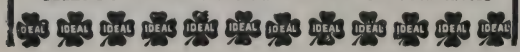


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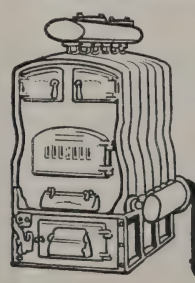
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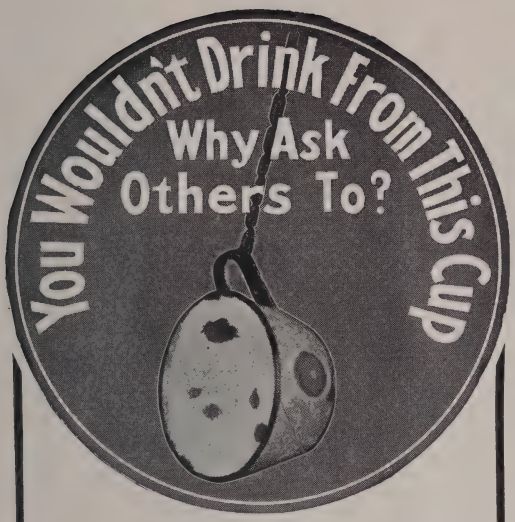
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When you drink from its bubbling cup, you don't wonder if it is clean—you **know** it.

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A curved channel directs the flushing water into the suction leg, and siphon action is started and sustained by means peculiar to the **EXPULSO** and *never before employed.*

EXPULSO Bowls are made 16 inches Regular and 14 inches Juvenile heights; regular and extra heavy weight; with 2½ inch and 3¼ inch *Integro* vent. Also made with extended rim.

The moderate cost and large discharge passage make the EXPULSO an ideal closet for any class of work.

The **EXPULSO** Bowl has a Deep Seal —a Large Water Surface—9 x 11½ inches, and **will freely pass a 2½ inch ball.**

We have a booklet on the EXPULSO which is yours for the asking. Write today.

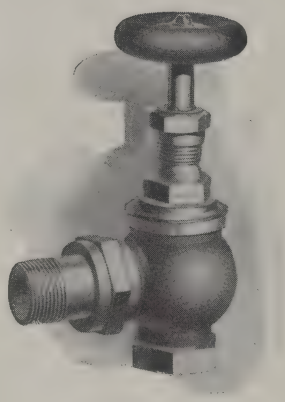
The Great Western Pottery Company

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Manufacturers of Vitreous China Lavatories and special Closets of all kinds.

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Manufacturers of



"Buckeye"

RADIATOR VALVES

Absolutely High Grade

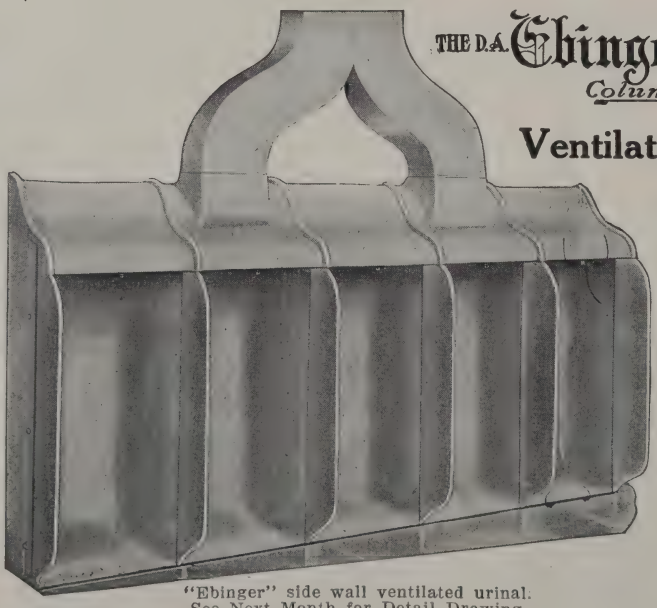
The easy and perfect control of radiators in buildings and homes is not only necessary for comfort and economy, but is a very great satisfaction to the tenant.

Our Valves are made of the very best steam metal throughout, and only the most skilled labor is employed.

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DAYTON, OHIO



"Ebinger" side wall ventilated urinal. See Next Month for Detail Drawing.

THE D.A. Ebinger Sanitary MFG. Co.

Columbus-Ohio-USA

Ventilated Toilet Room Fixtures

For Hotels, Schools, Public Institutions and Factories

OUR urinals are made in any number of sections to the range. They are guaranteed to be absolutely sanitary and ventilate not only themselves, but also the entire toilet room. The ventilation takes place at **two points in each section,** at the trough or floor line and at the top underneath the hood.

Any number of sections, porcelain enameled, with brackets, adjustable sprays and white glass floor slabs as shown.

D. A. Ebinger Sanitary Mfg. Co., Columbus Ohio

Ask a party that knows something about Plumbing Goods what he thinks of

"Paragon Quality" Plumbing Appliances

The chances are he will say the quality of the line is unquestioned, but a little higher than other goods

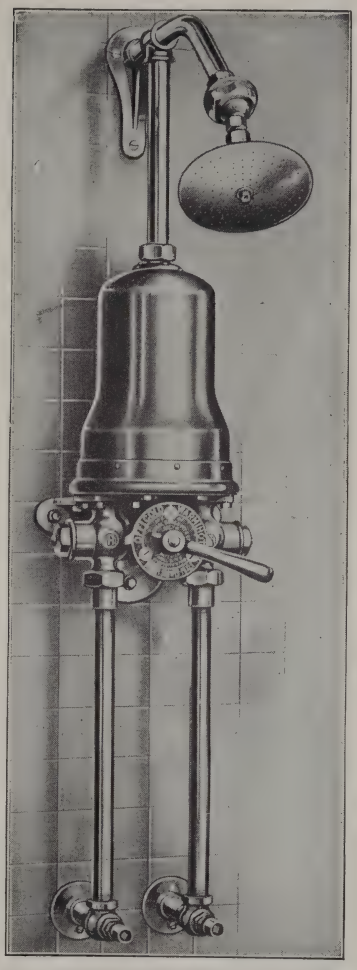


Cost a little more. We know that the difference is small and well worth the extra amount asked. Besides, all "Paragon" Trimmings bear our name, which is a guarantee to every purchaser.

THE SANITARY CO., Cleveland, Ohio, U. S. A.

Exclusive Makers of "PARAGON QUALITY" Plumbing Goods

Shower Bathing Is Sanitary Bathing



Ingham Shower Mixers

Make Shower Baths Quick, Safe and Economical

You never saw a man, woman or child, who didn't enjoy a shower bath if the temperature of the water was right.

It's the sudden rushes of comparative heat and cold that spoils comfort; endangers scalding and wastes water and steam.

The operation of the Ingham Mixer, with its copper coil spray in the mixing chamber, does away with these disadvantages and delivers the shower at the desired temperature immediately upon the turn of the handle.

Ingham Shower Mixers are built in several sizes, so that a single shower head or a number of them can be controlled from one Mixer.

And maintenance of Ingham Mixers is practically nothing,

Our booklet is yours for the asking.

IMPERIAL BRASS MFG. CO.

443 South Jefferson Street, CHICAGO

UNION LEAGUE CLUB BUILDING



Stood the Test Without a Leak

Mueller Colonial Self-Closing Basin Cocks Give Perfect Satisfaction at Los Angeles, California

S. C. BROWN COMPANY
MODERN PLUMBING AND GAS FITTING
115 West 17th Street
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H. MUELLER MFG. CO., Decatur, Ill.

Gentlemen:—During January, 1911, we completed the plumbing in one of the finest edifices in Southern California, Union League Club Building, Los Angeles.

We installed 420 of your self-closing basin cocks for hot and cold water. These cocks were tested without a leak showing, much to our satisfaction, and the admiration of the contractors, owners, tenants and patrons. Further, we have installed several hundred of these cocks in different Los Angeles buildings, and in all cases they have given perfect satisfaction in every detail —some having been in constant daily use for four years or more.

We believe the merits of your goods entitle your house to this credit. With best wishes, we are,

S. C. BROWN COMPANY,
Per S. J. Brown.

When *you* specify Mueller Colonial Self-Closing work, *you* and *your* client will enjoy the same satisfaction.

Mueller Colonial Self-Closing work is tested piece by piece under 200 pounds hydraulic pressure and Unconditionally Guaranteed.

The Smooth Roller Bearing Lends Life to the Wearing

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"Standard" GUARANTEED PLUMBING FIXTURES



YOUR BATHROOM equipment should be selected with the same thought as you give to the design of the house itself. Sanitary assurance, attractive designs and long service are all serious considerations. Every bathroom should be beautiful as well as serviceable. No equipment offers so complete and satisfactory a solution of every phase of the bathroom problem as "Standard" plumbing fixtures.

Genuine **"Standard"** fixtures for the Home and for School, Office Buildings, Public Institutions, etc., are identified by the Green and Gold Label with the exception of baths bearing the Red and Black Label, which, while of the first quality of manufacture, have a slightly thinner enameling, and thus meet the requirements of those who demand "Standard" quality at less expense. All "Standard" fixtures with care will last a lifetime. And, no fixture is genuine *unless it bears the guarantee label.*

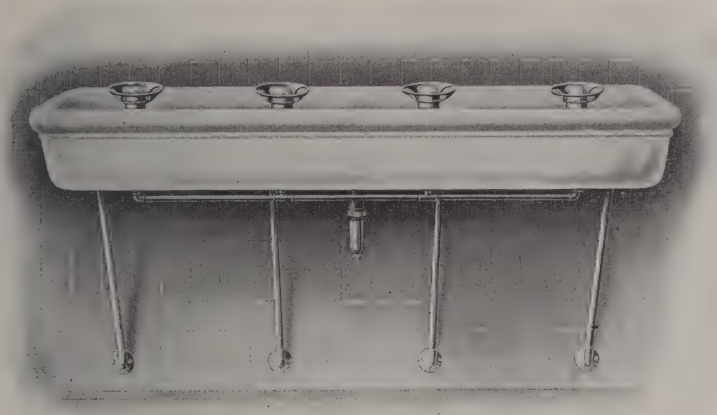
Send for a copy of our beautiful catalog "Modern Bathrooms." It will prove of invaluable assistance in the planning of your bathroom, kitchen or laundry. Many model rooms are illustrated, costing from $78 to $600. This valuable book is sent for 6 cents postage.

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Wheeling Sanitary Drinking Fountains

The Wheeling line of Drinking Fountains embraces a variety of styles, only one of which is shown herewith, but all of which are illustrated in our new catalog.

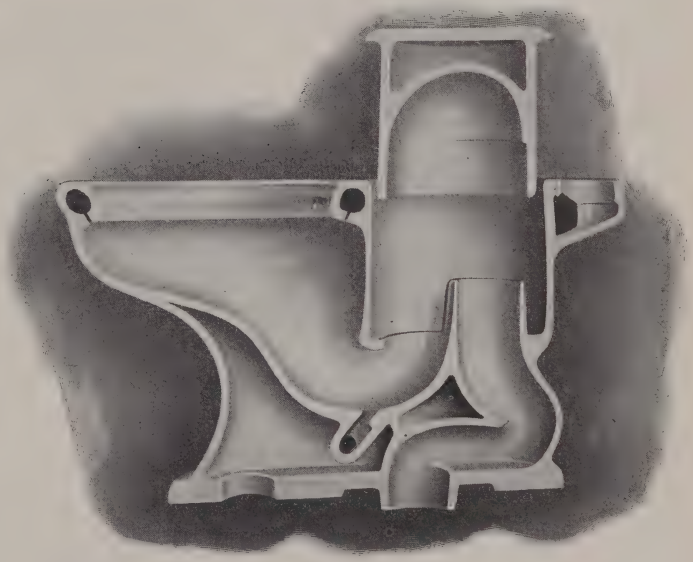


All Roll Rim, Continuous Stream Drinking Fountain. Solid Porcelain.

Wheeling Cleanout

an entirely NEW thing in Syphon Jet Closets.

To lift out section and remove an obstruction is the work of a moment. No tools needed; no plumber. Easier and more profitable for plumbers to sell them than to clean clogged closets.



Wheeling Cleanout Syphon Jet Closet; cross section showing cleanout coping partly lifted out.

Write for Catalog D, just out.

WHEELING SANITARY MFG. COMPANY

General Offices, Wheeling, West Virginia



Harding & Upman, Architects. Moore Construction Co., General Contractors.
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Architects know

that WOLFF Plumbing Goods will give perfect service year after year with ordinary care and attention. The plumbing goods installed in the Alderson-Stephenson Building, Charleston, W. Va., are all of the most improved pattern from a sanitary standpoint, together with richness of design and beauty of finish.

ESTABLISHED 1855

L. WOLFF MANUFACTURING CO.

MANUFACTURERS OF

Plumbing Goods Exclusively

The Only Complete Line Made by Any One Firm

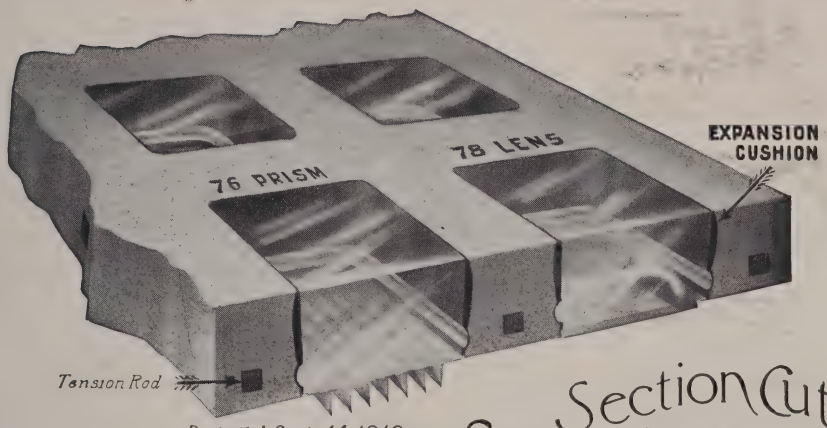
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A specification calling for "Luxfer or Equal" is a specification calling for the impossible

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